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Mixers for the MilleNniuM

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The DJ Magazine
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Mixers, Music & More

When it comes to hardware, the most integral part of your DJ sound system is your mixer. Granted, you wouldn't get far into the show without an amp, speakers or music source, but your mixer is the control point, and being in control of a party is a good chunk of what makes being a DJ fun. Judging by how mixers have been changing over the last couple of years, it looks like the mixer makers have decided to join the party. Aside from wild new colors and graphics, there's been a rebirth of thinking. Features like EQ on every channel and balanced inputs are showing up on boards that are more reliable and affordable than ever. In this issue, we take a look at what mixer manufacturers have done, and are continuing to do, to bring to the market DJ mixers that are better than ever.

Under the heading of music, this issue is loaded with fun and informative party starters. Need a party theme that works year round? Check out the feature, "Island Sound" which focuses on Caribbean music. If one of your goals is to increase your share of class reunions, this issue's Play Something We Can Dance To is a must-read.

On a recent trip to Spain, I discovered a DJ firm called A.Z.1.9. As in North America, Mobile DJ services in Europe vary greatly in scope and size. In a few short years, A.Z.1.9 has increased their market from a single country, to much of Europe. How they accomplished this is quite fascinating, and quite unique. You can read all about it in this issue's In Search Of feature. Here at home, our profiled DJ is Jim Baxter of Colorado Sound N' Light. As one of the true veterans and pioneers of the DJ profession, Jim has earned a reputation as an innovator, inventor, problem solver and all around handyman for DJs nationwide.

Lastly, it may say September on the cover but, as this issue goes to print, summer is just beginning. We hope your summer is the busiest and most profitable ever. And, if by chance, you come away with a good story (DJ nightmare or otherwise), all the better. Just don't forget to tell us about it!

Robert A. Lindquist
Editor-In-Chief

Mobile BEAT
The DJ Magazine

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Publisher
LA Communications Inc.

Editor-In-Chief
Robert A. Lindquist

Publishing Director
Michael Buonaccorso

Production Manager
Reneé Lassial

Advertising Sales Manager
Art Bradlee

Circulation
Stephanie Scott / Dan Walsh

Staff Artist
Jeff Marinelli

Contributing Editors and Writers
Mark Johnson • Jim Kerins
Dave Kreiner • Jay Maxwell
Bob Popyk • J. Roxx
Fred Sebastian • John Rozz
Robert Taylor • Steve Wozniak
Thomas Edison

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MTX PROFESSIONAL AUDIO

$ WINE DANCE SAVVY

I've helped many a DJ in the past. Now it's my turn to ask for help. I'm very embarrassed to ask this. I've been DJing for 11 plus years and have NEVER had a request for the Dollar Wine Dance. Now I have been asked to teach a group how to do the dance. I know the basics, but does anyone know where I can get some instruction tips?
Jeff
online

Oh, the famous Dollar Wine Dance from Trinidad. A West Indies carnival dance with tremendous energy. It is perfect for the last 30 minutes of your show, before your closers.

The "toaster" should call all the moves over a dubbed version of the song. The toaster is the rapper, emcee, party host or, if you are a solo DJ, you! The American version that most of us use goes like this:

1. Do the Pelvis Pump: On the call of "CENT" shoot your left hip out as far as possible. On the call of "5 CENT" shoot your right hip out. On the call of "10 CENT" push your butt back and on a "DOLLAR" thrust your pelvis forward. You then repeat the moves much faster.

2. Then you shake your left hand in the air, then your right, and then both hands.

3. Do the Pelvis Pump four times to the left and four times to the right.

During the non-toasting parts you need to feel the "carnival" beat and do a basic two-step move (front to back) with your shoulders shaking back and forth.

The original version is by Arrow and is very difficult to find. We have it in stock in our office if you need a copy. Hope you understand the dance a little better now.
John Rozz
rozz1@aol.com

ANALYZING REALITY

I am having trouble using my real-time analyzer for EQing the low end. Perhaps someone can offer me some useful tips. Perhaps better mic positioning might help?

I have an AB 231 31-band EQ and a DOD RTA II 31-band real-time analyzer. I have a pair of Community CSX 40-32 subwoofers that sit on the floor. The main speakers are Yamaha S112H2s that sit on poles that are inserted into the top of the subwoofers which puts the horns above people's heads. The crossover is a 24 db/octave Furman X-324 that is set just above 100Hz with a Linkwitz-Riley slope. I usually have the horn EQ buttons turned on.

I use the calibrated mic that came with the RTA. I usually set it up in about the middle of the dancefloor. I used to put it around 5-1/2 feet off the ground and point it straight ahead. After a suggestion from a sound engineer I know, I tried raising it to the height of the middle of the main speakers and pointing it directly at one of the mains.

In either case, I generate pink noise and EQ to get a flat graphical display on the RTA. With either of the two mic positions I gave above, I usually get an EQ that is pretty good for the mid and upper range (from around 200Hz on up), although sometimes the very top end is a little bright and I have to cut back the 16kHz and 20kHz a little bit.

The real problem is with the low end. If I follow the RTA to EQ the low end to the same flat level on the display as the mid and high end, I get way too much bass; the sound is very boomy. I find that I have to pretty much ignore the low end of the RTA and do a best-effort EQ by ear of the low end. Any tips are greatly appreciated.

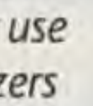
Steve and Roberta Rothkin
Dancemasters DJ Entertainers!
Poughkeepsie, NY

Your question left us scratchin' our heads so we passed it along to Jim Baxter at Colorado Sound N' Light who said:

Remember, the ear does not have a flat EQ curve. An RTA will help locate and remove frequency peaks for feedback and create a balanced acoustical speaker wave response, but this may not be what sounds best to the imperfect ear. What you see on the analyzer and what the ear and brain hear is not the same.

The SPL level you use to set the EQ/RTA setting may change according to room conditions. Try an 80db pink noise level. Remember, most rooms accentuate 160Hz. Try to dip this frequency and flatten the bottom below 60Hz. You may reach a point where you override a sub. Ideally, you want to dip, not increase, frequency ranges to avoid other problems with phasing. As a rule of thumb, never use more than ±6db on an EQ. Equalizers are like salt and pepper: Use them in the right amount for the best taste to the senses.

Also, at the time you set up, there are no people to absorb sound so the wave is doubling from walls back into the mic and probably giving you false readings. A bass wave at 40Hz is 34 feet long (frequency/speed of sound). Thus it is easy for such a long wave to cause incorrect readings. In a perfect room, or outside, this would not be a problem; which is why outdoor concerts sound so good —no walls!



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BY ROBERT A. LINDQUIST

PROUD OF YOUR WHEELS?

It's almost time for Mobile Beat's annual DJ/KJ truck, van and trailer issue! Here's your chance to show off your custom painted and lettered vehicle. If you'd like to see a photo of your DJ/KJ truck, van or trailer displayed proudly in our next issue... get it in gear now! We need your photo no later than July 10. Send it to: Mobile Beat Van Issue, P.O. Box 309, East Rochester, N.Y. 14445.

NEW CD SLEEVE SOURCE

What's one-third the weight of a CD jewelcase, and doesn't shatter if you drop it? It's the Jewelsleeve. This new CD storage device is virtually indestructible (in normal use). There are no hinges to break and there are locations for all parts of the original label. The Jewelsleeve™ measures 5 1/4 inches wide by 6 1/4 inches high. That's a little over 1/4 inch wider than a jewel case, so be sure to measure your case before ordering. Price per sleeve (in packs of 100) slide from 50 to 40 cents per sleeve, depending on your order. They're available from the Jewel Sleeve Co., P.O. Box 147 Nutley, N.J. 07110. For more information, call (973) 667-9106 or visit their Web site at www.jewelsleeve.com.

RHINO CD EXCHANGE

With Rhino Records Insane CD Exchange program, you can exchange any various artist, best-of, or reissue CD from any label or mail order house for a Rhino disc of your choice, absolutely free! The program runs through December 31, 1998 and is limited to one CD exchange per household (They may be crazy, but they're not stupid!). Call (888) 615-3885 or visit the Rhino Web site (rhino.com) for the rules before returning any product.

What will Rhino do with all the unwanted CDs? The label plans to redecorate its A&R department by removing the existing carpeting and replacing it with flooring made from the pulverized, recycled compilations and reissues.

GOT TALENT?

As the gap between DJ, KJ and musician narrows, all are looking for ways to showcase their talent. If you're a DJ or KJ who also plays or sings in a country band, this could be your big break. Jim Beam is inviting all unsigned country music bands and musicians to submit their best performance on audio or video tape for the Sixth Annual Jim Beam® Country Music Talent Search. Acts selected as one of five finalists will

perform in front of music industry professionals. You have until August 22 to participate. For official rules and entry info, call (800) 290-2604.

IT ACTUALLY COSTS LESS

In our last issue, the price listed for Gemini's CDJ-1200 top load CD player was $619, but the model can be found "on the street" for around $450.

Remember when CD players came along and changed everything?

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The Vestax CDX-12. The world's first top loading CD player with a built-in DJ mixer.

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IT'S HOT

Make Your Colors Soar

A new dichroic color changing system from Ness, The Eagle™ DJA-418, offers 32 vivid beams that tumble, cross, rise, fall and change color while sweeping the venue to the beat of your mix—an effect sure to exhilarate your crowd, be it in a banquet hall or nightclub. The Eagle™ uses 20 highly polished, clear glass lenses, along with newly designed dichroics to create sharp moving beams. A centrally located DC motor is connected to a specially designed bulbs array. The beat activates the motor, which changes the lamp positions while the attached color wheel swings freely from side to side, providing a flock of unique effects. It is equipped with a sensitivity control. Two bulbs, either 300W/120V 64514s or 300W/220V 64516s, make up the unit's light source. They're inside a sheet metal housing with a painted navy blue finish, measuring only 15" x 14" x 11" and weighing 18 pounds. Electrical requirements are 110V/60Hz or 220V/50Hz with a maximum seven amps.

Ness
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And Now It's Time For Some Truly Moving Vocals...

Four new wireless microphone systems from Numark promise you the freedom to get carried away as an emcee, without anything (like a cable) holding you back. The WS-111/WS-121 tabletop wireless microphone systems and the WS-212/WS-221 rack-mountable wireless microphone systems have many useful features in common, plus those unique to the intended application of each unit. All the units have front panel gain controls with signal strength displays for each mic, three-way on/mute/off switches, and use quartz crystal oscillators to ensure signal stability and resistance to interference. They are all non-diversity systems and are available in multiple frequencies. The tabletop models, the WS-111 (1 mic) and WS-121 (2 mics), have telescoping antennae, while the rack-mountable WS-212 (1 mic) and WS-221 (2 mics) feature removable, magnetically mountable antennae, as well as separate rack-mount ears for optional tabletop or rack use. If you are about to make the move to wireless or are looking to replace the hand-held that a singer left with after your last karaoke gig, these new mics from Numark may be your mobile solution. MSRP: WS-111 $195, WS-121 $370, WS-212 $370, WS-221 $420

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Web site: http://www.numark.com

Can't Get the Road Out of Your Head?

Sennheiser has recently introduced a new line of headphones, including two models which are particularly suited to "mobile" consumers and one designed primarily for home stereo use. The HD 400 Headmax is lightweight (just 4.6 oz.) as well as light on the budget. It features Sennheiser's exclusive Hypermax ergonomic design and a self-adjusting headband for an excellent fit, especially for those of you who can't stop moving. Hypoallergenic ear pads are standard. With the same movement-friendly features and proprietary Duofol diaphragms, the HD 470 Headmax (pictured) is designed for high-quality sound reproduction as well as mobility. This model also has a single-sided, oxygen-free copper cable. For more sedate applications that require high-definition sound reproduction, the HD 570 Symphony Headset comes equipped with lightweight aluminum voice coils, rare earth neodymium-ferrous magnets and a BioNetic design that adapts the headphones to the shape of the head. MSRP: HD 400 - $39.95; HD 470 - $59.95; HD 570 - $169.95

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IT'S HOT

Weight Loss Plan

Caltron Industries, who bring you Anvil and Calzone cases, have introduced a new line, Majecal Plastic Cases. These cases are made with the latest vacuum form technology from top quality plastic, and utilize heavy gauge aluminum tongue-and-groove valances. Reliable spring-loaded latches and heavy-duty carrying handles are standard. To help your system shed pounds, the Majecal line includes 2, 4, 6, 8 and 12 space rack-mount cases, microphone storage cases, cable/utility cases and standard briefcases (executive and foam-filled). For those of you with unique equipment configurations is Majecal's custom case line, featuring over 50 molds in varying sizes. Case interiors can be foam-lined (1- 2 inches), foam filled (pick-n-pluck foam), or have die-cut foam inserts.

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IT'S HOT

The Motor Rides Even Lower

Eight years after rolling out a truly unique speaker technology, ServoDrive has introduced a new and improved version of its Contra Bass subwoofer. The Contra Bass unit uses a patented high speed rotary servomotor and belt-drive instead of the voice coil / magnet / transducer system found in most speakers. This unit has been souped up to produce an extended low-frequency range of 16Hz to 125Hz; and its motor technology allows for greater cone excursions and thus higher output in a more compact enclosure. The Contra Bass will add a cinematic feel to your system's low end, but with a minimum of harmonic distortion. Also, to further improve performance, ServoDrive has recently re-engineered the transfer coupling to increase cone excursion and optimize acoustic alignment. The bottom line is, if you hook up a Contra Bass subwoofer, get ready to rumble! MSRP: $2,995

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Amps From Outer Space

Taking their MosFet amps to the next level, Ashly Audio has incorporated new components and truly Space Age material into its redesigned FTX Series III MosFet Power Amplifiers. The Ashly FTX-1001, FTX-1501 and FTX-2001, now in metal TO-3 cans, contain some of the newest available components, enabling them to run longer and harder into true 2 ohm loads. Owning one of these amps would not only give you the benefit of Ashly's reputation for putting together solid, reliable devices, but you could honestly say you possess a piece of space technology. The new larger aluminum heatsink is coupled with a thermally conductive insulating material used in communications satellites. These elements, combined with quiet, guided, forced-air fan cooling, make up Ashly's Advanced Thermal Management (ATM) system. This design has resulted in up to a 20 percent increase in heat dissipation, with an accompanying improvement in lifespan and reliability. In other words, these MosFets can help lift your performance into orbit, and keep it there longer, with less chance of crashing.

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Azden Performance Series wireless UHF microphone systems deliver crystal clear uncolored "you", with reliable rock-steady RF. Using the latest design and manufacturing techniques, Azden has removed the price barrier to high-quality UHF. All systems are 63 channel user selectable (in the 794-806MHz range), are crystal-controlled, PLL-synthesized, frequency-agile, and have XLR and 1/4" output jacks. And unlike many of our competitors, we have a 2 year warranty, manufacture and tune each product ourselves, maintain full customer service and repairs in house, offering the "user-friendliest" technical support and service in the industry.

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422UDR dual channel rackmount with unique cascading antenna feature, eliminating the need for an antenna distribution device, rear mount antennas, dual LED displays for RF and AF levels.

412UDR Full rackmount receiver with antenna mounting on front and rear

411UDR stand alone receiver which can be rack-mounted using the 321RK rack mount kit

41HT handheld microphone. Heavy-duty case, with supercardioid uni-directional element, 63 internal user-selectable frequencies, and uses either 2 AA alkaline batteries or Azden Ni-Cads and unique charging system.

41BT bodypack transmitter with input level control, standby switch, locking mini-plug connector, and metal belt clip. Available with electret condenser omni-directional or uni-directional elements, instrument cable, or HS-11 headset boom mic.

AMC-1A 2 mic Ni-Cad battery charging station for making the 41HT handheld mic into the rechargeable UHF microphone available.

The inside scoop from the producer of the Mobile Beat DJ Show and Conferences.

BY MIKE BUONACCORSO

Show Time!

Registration form is on page 54

Mobile Beat DJ Show & Conference
LAS VEGAS
I • 9 • 9 • 9
January 13 • 14 • 15

No doubt the 1999 Las Vegas Mobile Beat Show will prove to be yet another opportunity to sharpen your skills and see the latest happenings in the fast-changing DJ world. After reviewing a file of your attendee surveys, e-mail, and letters, many of your suggestions have been implemented as the show continues to grow and tries to accommodate what is most important to our attendees.

For the winter 1999 show, once again at the Tropicana Hotel in Las Vegas, Nevada, the exhibit area has been moved to the Tropicana Pavilion area, allowing almost DOUBLE the floor space of this year's show. Food, beverages and seating will be available in the exhibit area. The dates are a bit earlier next year, January 13-15, partially as a result of many DJs who said the latter part of January involved them in a lot of bridal shows. The new date change brings the show within the same week of the CES (Consumer Electronics Show). While not a true DJ or audio show, everyone in the music business should attend at least one CES show in their lifetime! For more information on CES, call (703) 907-7600.

The dates are also still convenient to those needing a Saturday night stay-over on airfare. United Airlines has once again been selected the official airlines of the show, offering a 10% discount off the unrestricted midweek coach fare or 5% off the lowest applicable fare. By purchasing your ticket at least 60 days in advance of your scheduled travel you will receive an additional 5%! Call U.A. at (800) 521-4014 and refer to group #522XD. And in a town where hotel room rates fluctuate like the stock market, we seem to have gotten in on the right end of things, with a $59 per night rate, DOWN from last year's $70! Need a room? Call the Tropicana at (800) 634-4000.

Early arrivals will also be able to take care of registration long before the first seminar, with badges available all day on Tuesday, January 12, or at the preregistration event Tuesday night. Wednesday morning registration will open a full two hours before the show officially begins. So it's still a good deal to pick up a $99 full show pass before rates increase September 10. In the next issue we'll talk about some of the unique and exciting events that are to take place at the show! And if you'd like to get directly involved with the show, see page 111.

Coming Soon: The MB Summer Show!

IT'S HOT

Pitching the Strike Zone

Now you can put digital technology to work in partnership with your turntable with the new Vinyl Touch Classic dual turntable pitch equalizer. Exclusively distributed in the United States by Tracoman Inc., this handy device solves a problem for real-time vinyl that has already been handled for CD users: key shifting. The Vinyl Touch Classic uses digital technology to let you speed up or slow down your turntable with no change of pitch. It also removes the "wobble" that results from braking or pushing the platter manually. You can even run 33 rpm records at 45 rpm and vice versa with this unit. A turntable calibration function is included as well as a bypass function, just in case you like that Chipmunks' sound. Interfaces are available for Vestax, Technics, Gemini and BST turntables. The Vinyl Touch Classic is made by Mix Machines of Germany, makers of the original BeatCounter Modular.

Tracoman Inc.
2821 Evans Street, Hollywood, FL 33020
Tel: (954) 929-8999
Fax: (954) 929-0333 / (888) 9TRACOM
Web site: http://www.tracoman.com

New Ways To Be In a Haze

Three new fog machines from American DJ Supply offer a variety of ways to get your dancefloor all misty and, of course, get the most out your light show.

The first on the list, the Haze Generator, gives you the ability to produce smoke instantly. No warm-up time is required, so fog can spew forth at the touch of a button. This allows you the freedom to be more spontaneous any time a foggy mood strikes you. It requires its own special fog juice, Haze/G liquid, which is odorless. The Haze Generator can produce 3,500 cubic feet of fog per minute. It has a 30-foot remote controller with timer and LED indicators. It weighs 27 pounds and measures 19" x 9.75" x 9.25". MSRP: Haze Generator is $695, 1-liter c of Haze/G Liquid is $25.99.

American DJ Supply's two other new offerings are the Fog Hog Jr. and The Shadow professional foggers. Both of these units are extremely compact, measuring 5.25" x 6" x 12.5" and weighing only 9 pounds each. Though small, they can both roll out 2,500 cubic feet per minute, making them ideal for close-corridor venues. The Shadow includes a 10-foot remote, while the Fog Hog Jr. features a 25-foot remote, along with optional wireless remote (150-foot) and timer control capability. A precision AC piston pump, 700-watt heater, 1-quart internal tank and hanging bracket are standard on both units. MSRP: The Shadow - $149.99; Fog Hog Jr. - $165

American DJ Supply, 4295 Charter Street
Los Angeles, CA 90058
Tel: (800) 322-6337 • Fax: (213) 582-2610
Web site: http://www.americandj.com

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IT'S HOT

Mix Well Before Cooking

New from Gemini is the CDM-1000 professional stereo preamp mixer. This unit offers four stereo channels and can accommodate any input or output configuration. The CDM-1000 was especially designed to complement a Gemini CDJ-1200 top-loading CD player. Each channel offers -26dB of cut for low, mid and high ranges and an LED to monitor levels. Balanced master outputs and three mic inputs are provided, plus state-of-the-art cueing technology to help you cook up your best mix. The CDM-1000 is covered by a three-year limited warranty, which does not include the crossfader.

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IT'S HOT

New Family on the Block

Yorkville Sound introduces you to a new family of "Audiopro" amplifiers for 1998, boasting improved features and increased serviceability. The following traits are common to all: double rack space size, switchable limiter and subsonic filter, toroidal power supply, DC, load and thermal protection, front to back quiet fan cooling with easy filter access in front, mono/stereo/bridge and ground lift switches, Speakon™ and binding post outputs, XLR and 1/4-inch TRS phone inputs. All "family" members are covered by Yorkville's comprehensive ("even if you break it!") two-year transferable warranty (U.S. and Canada only). Like any family, each member also has a unique personality. The AP4040 is the most powerful of the group, weighing in at 40 pounds, it delivers 2,400 watts into 4 ohms (1,200 watts per channel), providing the headroom you need for your subwoofers and other high-powered speakers. The AP4020 gives you that same 2,400 watts into 2 ohms, making it optimal for multiple speaker situations. Switchable between 2 or 4 ohm operation at 1,200 watts (600 watts per channel), the AP2020 is the versatile sibling in this family, built to fill your amplification needs. MSRPs: AP4040 - $1,399/ AP4020 - $1,399/ AP2020 - $1,099

Yorkville Sound Inc.
4625 Witmer Industrial Estate
Niagara Falls, NY 14305-1390
Tel: (716) 297-2920 • Fax: (716) 297-3689
Web site: http://www.yorkville.com

Yorkville Sound Ltd.
550 Granite Court, Pickering, Ontario, Canada L1W 3Y8
Tel: (905) 837-8481 • Fax: (905) 839-5776

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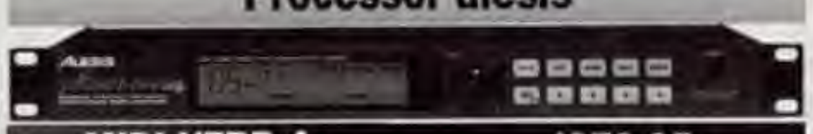
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IT'S HOT

A Horse Named Smoke Comes to Town

A posse of new features, including digital control, has the latest smoke machine from JEM, the ZR22-DMX, poised to take over the workhorse position from its older sibling, the ZR20. If you are looking for affordable digital capability, this unit delivers by adding DMX control options to an already powerful analog package. Along with the usual smoke operate and delay controls, the removable remote panel offers an 8X mode which can multiply the standard operate and delay times by eight, giving you a tighter rein on this unit. It includes a 0 - 100 percent smoke output adjustment as well. Also among the trailblazing features are the 1,500-watt D-TEC vaporizing system, which promises twice the smoke output of conventional systems, with a longer running time, and JEM's "Soft Start" electronics package that eliminates noise from excessive back pressure. So if more smoke and less noise is what your hoedowns require, this could be the animal for you, pardner. For mobile use, a custom-built flight case is available, or a flying frame with drip tray for permanent installations. Other specs: 1.5kW heater, heat-up time of 8 minutes, 7 amps (14 amps at 110V) required power, fluid capacity of 9.5 liters, single-channel 5 pin XLR in and link for DMX, continuous smoke output of 30,000 cubic feet-per-minute and weight of 40 pounds.

JEM
+44 (0) 1790 754050

Case Logic
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Longmont, CO 80503
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Web site: www.caselogic.com

A Case of CD Logic

Well known for their consumer storage cases, Case Logic is now offering a line of interest to mobiles. Each case features greater durability and capacity and, of course, is lightweight. The Colors line of CD carrying cases and DMX-1 CD player case include thicker zippers, Koskin pull tabs and double-sided black sleeves. Case Logic's patented *ProSleeve™ technology allows you to carry twice* as many CDs in the same space as previous cases. They are cradled in a soft, scratch-free liner, with a thumb tab for easier CD removal and insertion. The cases are made of durable nylon with thick foam padding and an outer zippered pocket. They are also DVD compatible. A variety of colors are available, including plum, teal, charcoal, indigo and black. The following models are available: CDX-24/12; CDX-48/24 which includes a handle; CDX-72/36, with handle and interior accessory compartment, only in plum and teal; CDX-200/100 with handle, detachable shoulder strap and interior compartment, also in plum and teal. For your backup portable CD player and mix CDs, the DMX-1 comes with a shoulder strap, belt loop, outer snap loop for headphones, and zippered access to jacks and complete padding. It's available in black with teal trim. MSRPs: CDX-24/12 - $12.99; CDX-48/24 - $19.99; CDX-72/36- $29.99; CDX-200/100 - $54.99; DMX-1 - $19.99

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How NOT to make a request

The top 40 lines you hate to hear

Audience interaction is great... but there's always someone who just doesn't understand the art of making requests. How many of these lines sound familiar to you?

1. Play some real music.
2. Play something that somebody actually wants to hear.
3. Play something faster, more upbeat.
4. Play something we can dance to.
5. Play something with a beat.
6. Don't play any crap.
7. Shut this off! (so what if the dancefloor is full).
8. Nobody likes this; it sucks and you suck.
9. I need a song, but I don't know what it's called.
10. Throw on some Zeppelin, it'll get the place rockin'.
11. Thanks, now play the whole CD.
12. So it skips, play it anyway!
13. Play it! Or I'll knock you into next week!
14. Don't play it, 'cause my friend is here and she'll cry.
15. It's the only song my boyfriend knows how to dance to.
16. Play it and I'll love you forever.
17. There's fifty bucks in it for you (yea... right).
18. Next, next, next, next. Play it next. It's gotta be next!
19. Don't play it next, wait 'till I come back.

20. You didn't just play it! I've been here all night and I haven't heard it.
21. Play it again, no one will notice.
22. Don't play that, everybody's sick of it.
23. Nobody cares what you play, they just wanna drink.
24. Everybody'll dance. Everybody wants to hear it.
25. Play it next 'cause we're gonna leave right away.
26. Play it now or we'll leave.
27. It's a request... you have to play it.
28. Play it or I'll have you fired.
29. Hey, remember who's paying you!
30. We can't hear it in the back; turn it up.
31. It's too loud up front, turn it down.
32. What songs you got?
33. I think it's the third or fourth song... just play the whole CD.
34. You know the song... it goes "Da Dun Da Da De Da..."
35. There's some guy singing and a guitar.
36. You're the DJ, you should know it.
37. What do you mean you don't have it; sure you have it.
38. I held the tape recorder real close to the TV, it should sound fine.
39. You've got time for one more.
40. Just one more and then we'll leave. Really we will.

A group thanks to the various readers who have randomly and, without prompting, sent us these favorite request lines.

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IT'S HOT .EXTRA

How to Light Thunder

Ness has introduced a new way to spark some dancefloor fireworks with the Techno Flash™ TF-80. This compact, cost-effective unit can be used singly or in multiples, and is designed for remote or local operation. It will add a brilliant flash to either your mobile or permanent lighting setup. As for durability, it features a high-resistance plastic dome, 60-watt, long-life flash bulb, and a state-of-the-art thermo plastic housing. The Techno Flash™ TF-80 weighs in at a mere 6.4 pounds. Its size is 10.1" x 8.3" x 8.3". It's power rated at 100-125 volts at 60Hz or 200-240 volts at 50Hz, and offers 100 million flashes, with 60 watts at maximum, for a 15 flash-per-second flash tube. Also included: 1 amp internal fuse, a 1/4-inch mono jack 3-10 VDC pulse remote input, and positive edge trigger polarity. It comes ready to dazzle your dancefloor, with bulb, bracket and AC cable.

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Jeff and Tammy Hooten

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Vestax PDX-a2

Designed for battle-style competition mixing, this innovative turntable is out to wage war on the others.

No turntable on the market today has successfully duplicated the speed, stability, and overall feel of the DJ industry standard Technics SL-1200MKII... until now!

The impressive PDX-a2 vertical turntable from Vestax introduces an exciting advancement in design innovation and boasts potentially Technics-stopping speed, stability, and solid operation.

AN INNOVATION

The PDX-a2 delivers several new features that represent a true advancement in the way a DJ can interact with his or her turntable. The unit's vertical layout is designed to facilitate faster, easier, and more efficient cuts, tricks, and scratches. It is the first table to cater to the growing number of house, jungle, hip-hop and battle DJs who are turning their Technics sideways to achieve this unique vertical stance.

This vertical positioning places the tone arm above the platter, creating greater access to the left and right sides of the record platter. Designed primarily by DJs Q-Bert, Shortkut, Yoga Frog, D-Styles, and The Toadman, collectively known as the Invisibl Skratch Piklz, the PDX-a2 is destined to be a favorite among trick-oriented DJs worldwide.

STRIPPED DOWN, PUMPED UP

The somewhat stripped down PDX-a2 was cleared of several typical turntable features to improve on the unit's ergonomic handling and avoid speed-sapping obstacles. These missing features include the standard platter stroboscope, pop-up target light, circular power switch, and tone arm lock.

While the lack of the circular, top-panel power switch will be a disappointment to those DJs who use the power switch for certain effects, the rest of the deleted features will probably not be missed. However, the PDX-a2 packs on the pounds in the form of numerous helpful features, including: dual start and stop push-button, quartz lock and platter speed push-button with LED indicators, RCA-type 12-volt stylus light connection, and a user-replaceable, side-mounted

TEST BENCH

The following components were used in the product evaluation.

Rack:
CSL Supertable

Mixer:
KAM GMX-ONE

Cartridge:
Shure M447X

Amplifier:
BST JMC1600

Processing:
Aphex Aural Exciter 104

Equalizer:
BST Process 10

Speakers:
Pioneer S-V7000

pitch fader with ±10 percent variation. The unit also includes a spare cartridge holder, remote start connection, and detachable RCA and ground cables for easy replacement.

Mechanically speaking, the PDX-a2 is solidly constructed. This quality is reflected in the beefy platter, rugged motor, and heavy-duty, yet responsive, tone arm assembly. Much of the unit's feel can be accredited to the unique platter/motor connection. Instead of using two small pins to secure the platter to the motor, the PDX-a2's platter has a snug fitting, wedge-shaped spindle with a traction-enhancing rubber grommet.

NOT FOR EVERYBODY

Is the Vestax PDX-a2 better than the Technics 1200MKII? Some DJs will argue yes and others no. For battle-style competition mixing, we can honestly say, "Yes!" Those DJs who already use a vertical setup, or think it may work well for them, will undoubtedly fall in love with these tables. While it may not surpass the 1200's worldwide acceptance as the industry-standard turntable for professional DJ mixing, the PDX-a2 will certainly make an impressive name for itself in today's innovative hip-hop and scratch mix communities.

The PDX-a2 delivers several new features that represent a true advancement in the way a DJ can interact with his or her turntable.

COMPANY INFORMATION

Vestax PDX-a2
Suggested List: $750

Vestax/Tracoman
2821 Evans Street
Hollywood, FL 33020
Tel: 954-929-8999
Fax: 954-929-0333

Not as intelligent as it looks!

Sure... you can synchronize up to eight of mbt's Scan-O-Techs for an "intelligent-looking" show. But, this effect is far too affordable to be an "intelligent" effect light. In fact, set-up and tear down doesn't even require a Ph.D. from M.I.T. Imagine, intelligent results without the dumfounding cost and hassle!

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D.A.S. Good!

BY JIM KERINS

Speakers from this Spanish company speak my language.

Do you ever wish you could have the perfect job? First you have to decide what your idea of the perfect job is. Well, ponder no more. I can tell you right now; I've got the perfect job! I make as much money as any widget designer with a four-year degree in half the time; and get to flirt with as many ladies as President Clinton, but without the consequences. To top it all off, the editors at *Mobile Beat* frequently ask me to do these cream puff equipment review jobs!

I think *MB* calls me to test new gear because, if the unit is a piece of crud and doomed to fail, I can bring it to its fatal end faster than anyone. Especially speakers.

Anyway, I got a call and the conversation went something like this, "Jim... speakers... want to use them?" "Sure," I said, "whattchagot?" I heard on the other end of the phone, "D.A.S." I said, "What the @#%@ is D.A.S.? It sounds like some kind of gourmet, low-fat, frozen, goat cheese yogurt!" We'll just skip the response I got to that.

D.A.S. Pf Series Speakers

	PF-112	PF-115	PF-215	SUB-15
MSRP	$530	$580	$800	$440
Freq. Response	60Hz-20kHz	55Hz-20kHz	40Hz-20kHz	40Hz-1.8kHz
RMS	250W	300W	500W	300W
Program	500W	600W	1000W	600W
Nominal Imped.	8Ω	8Ω	4Ω	8Ω
Sensitivity	99dB	100dB	102dB	100dB
SPL	123dB	125dB	129dB	125dB
Size (inches)	16.8x23.3x13.6	18.7x26x15.2	18.7x41x15.2	18.7x26x15.2

For an apples to apples comparison of the D.A.S. Pf Series with a similar series of pro DJ loudspeakers, see page 33.

IT'S D.A.S.!

I had a gig on Friday at a local club, so I went to pick up the speakers that afternoon. The speaker configuration I was given consisted of four trapezoidal-shaped speakers: two full-range boxes, each containing a 300-watt, 15-inch woofer and a titanium compression driver horn. The other two boxes were subwoofers that contained one 15-inch, 300-watt driver each. They are not bandpass cabinets (like the MTX PowerSeries subs) and do not have a passive crossover, so biamping with an active crossover is advised.

My first impression was that these speakers were very attractive and functional. Aesthetically, they are very sexy. They are finished in gray carpet covering with black metal grills and matching stackable corners. They tote easily, with rugged handles.

The bigwigs at *MB* wouldn't let me remove the speakers from the premises until they gave me a brief history lesson on the company. I had to sit through it, so now it's your turn.

D.A.S., a Spanish company, is a leader in manufacturing professional speakers (i.e. concert speakers). They operate out of a state-of-the-art facility that combines fine craftsmanship with turbo, high-tech electronics.

ROAD TRIP!

I arrived at the club early, anxious to test out my new D.A.S. speakers (did I say, "my"?). The subs and full-range speakers were super easy to set up—weighing 52 pounds and 58 pounds respectively. Using a basic lightweight omnipresent speaker pole, the full-ranges were quickly and effortlessly mounted on top of the subs. These speakers have built-in mounts—very nice!

D.A.S. thoughtfully provides a connector with each cabinet so you can easily make your own custom speaker cables. More and more products are offering Neutrik Speakons as a standard. By a simple toe step motion (i.e. insert and twist) you totally avoid that ever-feared danger of some sot tripping over the cable, yanking it from the speaker and potentially blowing up your beloved amplifier. Not to mention totally screwing up your chances for a big tip. For those of

you who still have a rotary dial phone—you can use adapters.

I set up my usual rig: two CD players, Ashly electronic crossover, cheesy mixer and two Crown CE 1000 amplifiers (rated at 1,100 watts per amp at 4 ohms, bridge mono). Each speaker was receiving 550 watts during this punishing test because, hell, I don't own these puppies!

CAUGHT IN THE ACT

As we all know, beauty isn't everything. Take The Spice Girls… please. Unlike those talentless wonders, performance and ability are what D.A.S. speakers are all about. I cranked up my usual mix of bar tunes and immediately my trained ears perked up. These speakers have a very natural sound. The entire audio spectrum is well defined and uniformly represented. The acid test for speaker clarity is the sound of the horns. D.A.S.'s titanium compression drivers give the music great tonal definition. It is very smooth, not shrill or harsh. The sound is on par with speakers costing twice as much.

As the night progressed, I wanted to impress the twenty-something girls at table number one, so I played my favorite mix of disco tunes ('cuz chicks luv disco). At this point, the sound system was starting to feel the weight of the combined 2,200 watts of power (Like I said, these aren't my speakers.). At any location in the room (4,000 square feet) the subs put out clean, tight bass. The overall sound quality was excellent—little package, big bang baby! Table one was rockin'.

YOUR OWN SOUND

If you are thinking about upgrading your system, these speakers are a great first step. They're lightweight, high-tech, compact, have great sound quality and are very, very sexy. If budget is a consideration for you (isn't it always?), you can do very well with just the full-range speakers, upgrading with the subs later.

The good news is: This time I didn't drop the speakers, nor were they stolen, but my house burned down and they were in it, and my insurance doesn't cover borrowed stuff. So I'm really, really sorry but, I can't return them.

E-mail Jammin' Jim for technical info or other mindless chatter at Jamsound@aol.com

continued on page 33

COMPANY INFO

D.A.S. Audio, S.A.
C/. Islas Baleares, 24
46988 Fuente Del Jarro
Valencia, Spain
Tel: +34 6 134 0860
Fax: +34 6 134 0607

D.A.S. Audio of America, Inc.
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New effects from American DJ and LyteQuest really fill the room.

HAVE NO FEAR

Stand-alone, flashing par cans set to chase are a terrific complement to a fast moving mix. Now American DJ has taken that effect to the next level. The Fearsome 4™, from the company's new Commercial Series (a new collection of high performance effects specifically designed for the needs of DJs), comes with three slaves and a master. Each unit has eight lenses, so instead of just a single bright burst of color, you get a multicolor spray.

There's no controller or moving parts. Just hang the derby-type fixtures on a tree, daisy-chain them together and they'll do the rest. You can also set them on a table top and bounce the beams off the ceiling and walls. The further apart the units, the more dramatic the effect. Use without fog to add action and color for a carnival atmosphere, or with fog to create a three dimensional sweeping beam effect. It's sound active as well, so you pretty much can set it up and forget about it. The high grade plastic cases look very professional and appear to be very road-worthy. Priced under $500 complete, the Fearsome 4™ represents an excellent value for DJs looking for a complete, prepackaged light show.

For more information, contact American DJ Supply, 4295 Charter Street, Los Angeles, CA 90058. Phone (800) 322-6337.

SWINGING ON A STAR

Another brilliant new effect is the Star Gazer 3 from LyteQuest Pro. Not much larger than a basketball (with a short protrusion in the back), this is an excellent mobile effect. Using three 120-volt, 300-watt lamps (also available with 230-volt, 300-watt lamps) and 48 colored, round, lenses, the Star Gazer 3 generates 144 lines that crisscross and change direction to the beat of the music. The effect is a wild kaleidoscope of star-like shapes covering the entire room (pattern projects over 180

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At under 10 pounds, the Star Gazer 3 is quite mobile and built to be road-worthy.

degrees from effect). Star Gazer 3 can be mounted to the ceiling, hung from a light tree, set on a table top or positioned as a backdrop to your setup. At under 10 pounds, the Star Gazer 3 is quite mobile and built to be road-worthy. For quick and easy bulb replacement, the entire front is removable, exposing the bulb mounting. Priced at just $199, the Star Gazer 3 is a lot of light and movement for the money.

Also from LyteQuest is the LQ-120 Lytetwister. It is a compact, seven-pound effect that lights the room with 600 watts of color using two 120-volt, 300-watt lamps. The 15 multicolored, rectangular lenses produce bold beams that bounce back and forth to the beat of the music. It is easily mounted to your mobile light tree. The Lytetwister is priced at $150.

For more information on these two effects, contact LyteQuest Pro by Gemini, 8 Germak Drive, Carteret, NJ 07008. Phone (732) 969-9000.

PRODUCT COMPARISON

APPLES VS. APPLES

How does the D.A.S. line stack up against other DJ speakers? For the sake of comparison, we put the D.A.S. Pf series up against the Power H Series from MTX. The lines are very similar in size and design, but differ in sound and price.

D.A.S. PF SERIES VS. MTX PWR H SERIES

THE FACTS

Model: PF-112
12" full range with titanium compression driver with 100ºH by 60ºV constant directivity horn.
RMS power handling: 250W
Frequency response: 60-20k
Nominal impedence: 8Ω
SPL at full power: 123dB
Size (approx):17x23x14
Weight: 48 lbs
Retail price: $530

Model: P12 H
12" full range with 1" compression driver with 90ºx90º constant directivity horn.
RMS power handling: 150W
Frequency response: 36-20K
Nominal impedence: 8 Ω
SPL at full power: 122dB
Size (approx): 25x19x15
Weight: 55 lbs
Retail price: $479

Model: PF-115
15" full range with titanium compression driver with 100ºH by 60ºV constant directivity horn.
RMS power handling: 300W
Frequency response: 55-20k
Nominal impedence: 8Ω
SPL at full power: 125dB
Size (approx):19x26x15
Weight: 61 lbs
Retail price: $580

Model: P15 H
15" full range with 1" compression driver with 90ºx90º constant directivity horn.
RMS power handling:200W
Frequency response: 35-20K
Nominal impedence: 8Ω
SPL at full power: 124db
Size (approx): 29x22x16
Weight: 70 lbs
Retail price: $399

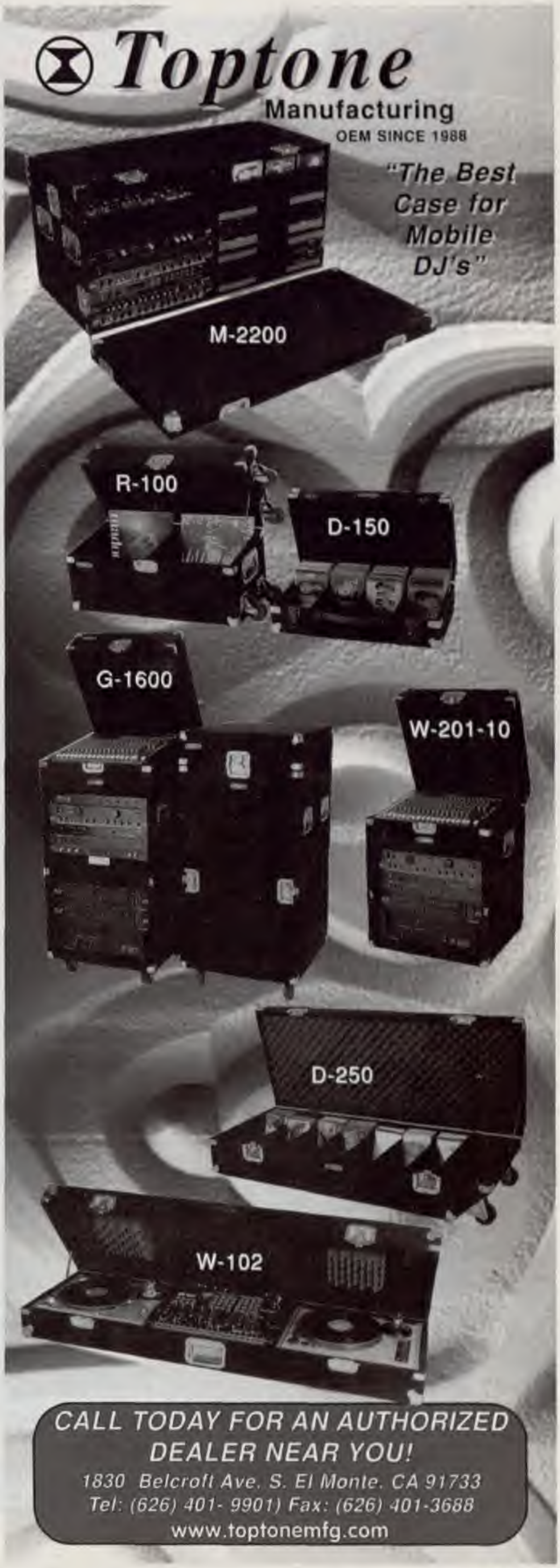
Model: PF-215
Dual 15" full range with titanium compression driver with 100ºH by 60ºV constant directivity horn.
RMS power handling: 500W
Frequency response: 40-20k
Nominal impedence: 4Ω
SPL at full power: 129dB
Size (approx): 41x19x15
Weight: 87 lbs
Retail price: $789

Model: P215 H
Dual 15" full range with 1" compression driver with 90ºx90º constant directivity horn.
RMS power handling: 300W
Frequency response: 36-20K
Nominal impedence: 4Ω
SPL at full power: 124db
Size (approx): 47x22x16
Weight: 102 lbs
Retail price: $479

OUR OPINION

- Sonically crisp and clear.
- Smaller and lighter.
- Neutrix Speakon™ connectors.
- Sonic quality is worth the extra price for DJs concerned about clarity and achieving the best possible sound.
- Strong, tight bass.
- Matching Band-Pass sub benefits from, but does not require, crossover.
- Horn level control.
- Unique protection circuit on horn.
- Price point makes this line an excellent choice for start-up and expanding DJ services.

As with any type of speaker comparison, it really comes down to which sounds best to you, and which best fits your application. If you are shopping for a single 12" or single/ dual 15" cabinet, both brands are worth a look.



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Mixers for the Millennium

BY ROBERT A. LINDQUIST

With more brands and models than ever before in DJ history, mixer manufacturers are aggressively working to get your attention. Riding the wave are colorful new DJ mixers designed with your mix in mind.

In just the last 12 months we've seen faceplates take on wild colors and graphics that express each product's individual attitude. American DJ was one of the first in America to throw out the black facade. When their mixer line debuted at the 1996 LDI show, the blue, white and gray faceplates appeared radical. John Brown, who heads the company's audio division says, "We did it primarily to get noticed. In audio, we were the new kids on the block and it proved to be an effective way to stand out at the dealer level." A short while later, Gem Sound expanded the use of graphics with their DMX20 mixer, featuring the face of an alluring, smiling female.

New Faces... New Features

While those designs may have been a walk on the wild side at the time, next to Gemini's lime green Executioner series (with skull and crossbones graphic) they're quite conservative. According to Gemini president Alan Cabasso, the new philosophy in mixer design..."Started in England a little over three years ago and worked its way to Italy. Intimidation was one of the first with a blue mixer and we had a special edition of mixers in Italy in black and silver, and there were a couple of others. American DJs haven't really seen anything yet as far as the changes in colors and designs. Even art deco pieces are coming now, and

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- 3 outputs
- 5 band graphic EQ
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look. Kam and Vestax are using color as a way to differentiate one model from another in their lines. The wildest designs, it seems, are being reserved for the typical two-channel scratch/techno mixers, but that doesn't mean it's a black day for mobiles. Numark's Special Edition series sports eye-catching and legible white on blue graphics. Rane's MM 8x Mojo Series mixer, and the new ESO/Necklace mixers from Italy (distributed in the U.S. by Pacific Supply and Trading) use a variety of colors to partition the functions and features of their designs.

PERFORMANCE UNDER THE PAINT

There's more to the latest DJ pro mixers, however, than fancy faceplates. The real news is performance. Not only are we seeing higher quality, better designs and better testing; the new breed of mixers is sounding better as well. For the most part, discernible noise is a thing of the past. This is due to cleaner design, improved isolation of power transformers, higher quality components and expanded use of balanced ins and outs. Kelly Wells at MTX explains, "The sound quality of mixers being produced today has increased dramatically over what was coming out just a few years ago. The expectations of our consumers are higher than they've ever been. In the past, I think most manufacturers neglected features and quality in favor of price point. That's changing. The engineers and designers are now putting more emphasis on the product and what its application is. For example, at MTX we've specifically designed our EQs for pre-recorded music that's already been compressed and equalized in the recording process."

Many of the improvements are being credited to DJs who use the products. One of the first manufactur-

we're working on some designs that are pretty outrageous. The basic black panel... it's history, it's gone."

Cabasso says his company receives graphic and design ideas from DJs on a regular basis and may have a contest for mixer designs in the near future.

With so much competition among mixer makers, color is indeed proving to be an effective marketing tool. Out of the box, Numark's new DM2000 looks great in either the standard blue or black. But if that's not wild enough for your taste, you can customize your mixer to reflect your style and personality with Numark's "Facelifts" that peal and stick. Options include a growling guard dog, skull, American flag, and a happy face.

At the other extreme, the X4 from MTX features a classy, stainless steel

AM DJ XDM-352

- 3 phono / 5 line/ 2 mic inputs
- Bass and treble on all channels
- Mic on/off/talkover
- LED display with peak hold
- Very good signal-to-noise ratio
- "Feather Touch" crossfader
- XLR outputs
- 7 band graphic EQ
- LED beat indicators
- MSRP: $410

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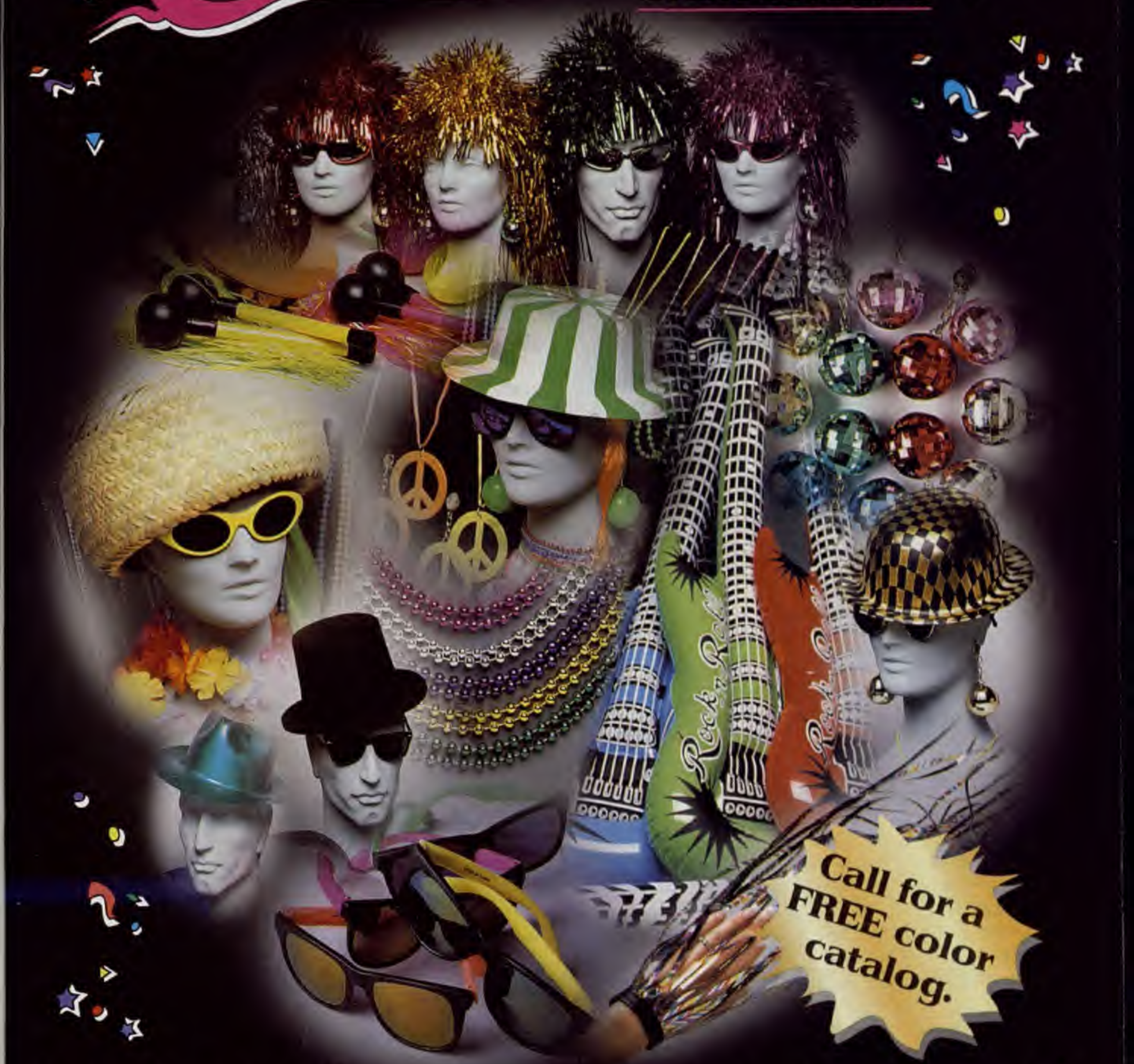

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ers to actively seek input from DJs, and integrate it into their marketing, was Vestax (distributed in the U.S. by Tracoman). The slogan "Designed by DJs for DJs" has become a statement of the company's commitment to listen to DJs and create products that will do the job, and do it well. While Vestax was one of the first to credit DJs as designers, several other companies are now weighting their R&D efforts with input from end users.

At Rane, Mike May says, "We've always approached the DJ as a working professional as opposed to a hobbyist, so reliability has always been an issue. As for features and performance, we get a lot of feedback from talking one-on-one with DJs at DJ shows and from traveling and talking with DJs at DJ specialty stores. This has resulted in several of the features on

Gem DXM 20

- 5 channels
- 2 phono inputs
- 4 line inputs
- Bass and treble on each input
- Removable crossfader
- Auto talkover
- 2 mic inputs
- Front panel amp and mic jacks
- MSRP: $235

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Gemini Executioner 19

- 2 mic and 1 aux input
- Gain and balance on channels 1 and 2
- Separate kill switches and rotary kill for low, mid and high
- 3 band EQ on channels 1 and 2
- Recessed removable crossfader
- Effects loop
- Balanced and unbalanced master outputs
- Also available as 10-inch wide Executioner Ten at MSRP $389
- 6 line inputs
- Talkover
- Dual mode display
- MSRP: $439

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who use a combination of music sources, such as a CD player on channel one and turntable on channel two, PFL allows them to visually adjust the gain of the signals so that one's not louder than the other when they execute the mix. These are just two examples of features DJs have asked for and gotten in mixer design."

At American DJ, John Brown adds, "The DJs who use our products influence everything we do. Many of our sales guys are DJs. We're constantly in touch with the DJs at shows like the Mobile Beat DJ Show in Vegas and at spin-offs and competitions."

Nowadays, reliability and good sound are top priorities for the manufacturers of mixers and the DJs who use them. To illustrate that fact, AM DJ's Brown says, "Faders from ALPS (Japan) have a long standing reputation for smooth, quiet and reliable operation,

our MM 8x, such as the easy access front patching and individual EQ on each channel. We spoke with one DJ recently, a turntablist, who was among other things looking for a more innovative crossfader design to help him execute an effect called 'crabbing'... as a result, we're working on a new mixer for the turntablist or scratch DJ. So, input from the people who use our products is very important."

Numark sales manager Grover Knight says that input from the end user is key, "We talk to a lot of DJs, mobile and club, all over the world. There is no perfect mixer that will meet the needs of all DJs, so we're constantly studying trends and comparing our line so that we offer innovative choices for every DJ's style. Numark was the first American mixer company to offer PFL and three-band EQ on each channel. For DJs

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but were considered overkill for DJs. Now we use them in our mixers. If there's one thing mobiles want, it's equipment that works."

OVERKILL?

European DJs have influenced American mixers in ways other than color and design. Most notably, "kill" switches are becoming a common feature. Our first experience with kills was several years ago when we reviewed a new model from Intimidation. At the time, even we were scratching our heads as to how DJs would use these devices in their shows. Now that we've had a chance to see some of the best artists in the world use this feature, it's obvious that kill switches are much more tool than toy.

X4 Interactive Mixing Station

- 4 input channels
- 6 line inputs
- 3 phono
- 2 mic inputs
- 60mm soft-slide faders
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- Stereo/mono switch
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- Stereo or split cue monitoring
- MSRP: $549

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- 5 stereo line inputs
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- 3 band EQ on each channel
- 2 master outs, 1 record out
- 3 phono inputs
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- Gain control on each channel
- 45mm faders with assigns
- MSRP: $339

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If you are not familiar with them, kill switches allow you to remove the bass, mid or treble from a specific ingredient of your mix. For example, you can create some stunning new segues and beat mixes by dropping out the treble and mid from the track on channel one and just the bass from the track on channel two. The difference between kills and EQs is that kills effect a wider frequency range and almost totally attenuate the sound in the selected frequency ranges. While many of the new mixers include kill switches, they are not all alike. Some manufacturers use rotaries, some use switches, and some a combination. For example, Gemini uses a rotary kill and a switch for low, mid and high on each channel of its Executioners.

Numark DM2002X

- 3 phono inputs
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DJM-500

- 4 channels
- 4 line inputs
- 3 phono inputs
- 2 mic inputs
- 3 band EQ on all channels
- Gain trim on all channels
- Auto BPM counter
- 6 digital effects
- Beat sync effects
- Fader start/play fader back cue play and scratch effect (with Pioneer CDJ CD players)
- Pitch shifter
- MSRP: $1,200

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FUTURE THINK

What does the immediate future hold in mixer design? Gemini's Alan Cabasso says, "You're probably gonna see more formats of beat mixers and more digital, programmable, sampling mixers with 180 seconds or more of memory spread over many channels."

Assuming competitiveness in the marketplace continues, the mixers of the millennium will be the best sounding and best looking in DJ history. What that means for DJs is, you will be able to own a mixer that will help you do more with your performance than ever before and own it at a price that remains affordable.

MM 8x Mojo Series

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- MSRP: $899

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PMC 26

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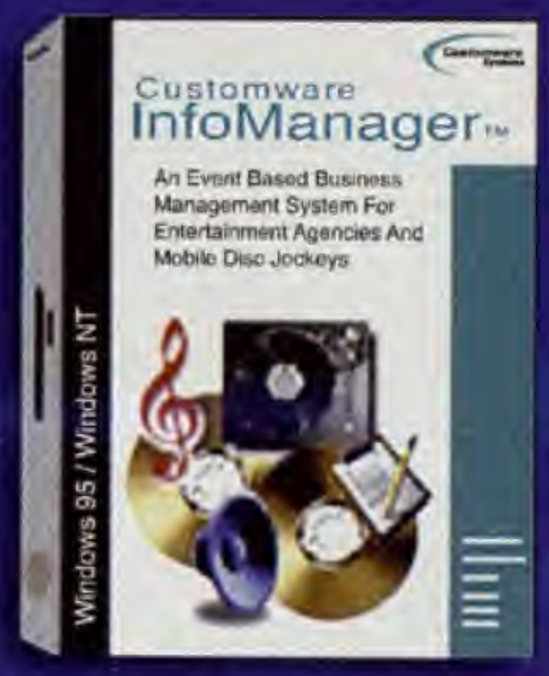
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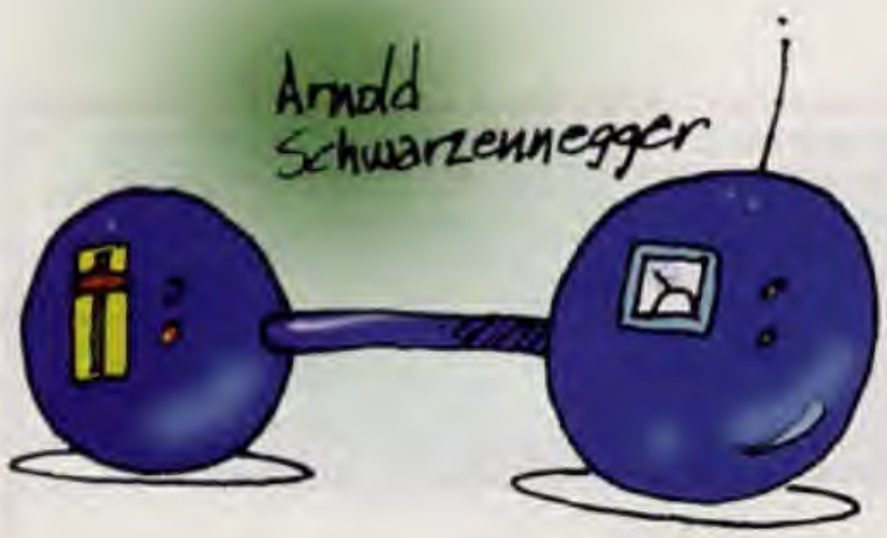

Dennis Rodman

Mixers of the Starz!

Signature model mixers? It started in Europe, and is now coming to the states: mixers named after "famous" DJs. Leaning toward the absurd, we thought, "What would happen if, like most other products, manufacturers of DJ gear began offering celebrity endorsed signature models of their products?" Here are a few possibilities of mixers designed around the marketing power of the stars. ***Illustrations by Jeff Marinelli.***

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They Reign in Spain

BY ROBERT A. LINDQUIST

A.Z.1.9 takes Europe by storm.

Like many successful DJ entertainment companies, A.Z.1.9 grew out of what was a hobby shared by two friends. This adventure, however, began in the Netherlands. Starting from scratch, Edwin Sleurink and Rick Leerentveld, then 15 and 16 years old respectively, began hiring out a small PA system. That was during the early 1980s. Their first gigs were at sports club parties, weddings and various family gatherings. Right from the start, they could see that the people they performed for wanted more than music. They wanted a show.

As their booking calendar filled, Edwin and Rick put the profits right back into the business, continuing to buy equipment to build bigger and more professional sound systems. To compliment their audio system, Edwin designed and constructed their first lighting system. Both partners were convinced that they added a unique value to their service by emphasizing the "show" element. Their mission was to build a business by creating a strong rapport with their audiences through animation and participation.

According to Rick, "Our clients expect a show that is 200 percent successful. Our

audiences range from 500 to 5,000 people, between 13 and 25 years in age. We give them a real show based on music, light and video. This is achieved through games, dances and general weirdness, brought to a higher level through direct images by the camera, as well as prizes from our sponsors, including Coca-Cola, Wall 1s, Mentos, and others." Depending on the sponsors for the show, A.Z.1.9 charges between $1,000 and $2,500 (U.S.) for a standard four-hour show.

The name A.Z.1.9 is indicative of their music. They play everything from A to Z and from 1 to 9. For the most part, A.Z.1.9 shows are generally chart-based. Rick says, "We play the dance music people want to hear, adapting to local tastes or specific age groups. In Spain, for example, we play more Spanish language music." When asked if their playlist contains much American music, Rick reiterated their emphasis on playing what's hot. "We play chart music, so if Janet Jackson and the Backstreet Boys are on the charts, we play them. Over the last few years, however, the percentage of American music has declined in favor of European dance music like Euro-beat, happy house, techno, mellow house, etc. Because A.Z.1.9 is a video road show, our DJs always try to play the video clip of the track when available."

TEAM PLAYERS

A.Z.1.9 now operates six systems or—as they refer to them—teams. Each team operates with a 12,000 watt PA, 40,000 watts of lighting (including computer-controlled roboscans, flashes, and light effects), two video screens, a video camera, a smoke generator, a DJ cabin, a light cabin and a video edit cabin. Each team has four members: a DJ, LJ (light jockey), VJ (video editor), and a camera operator. They perform and travel together (with the equipment) in a big Iveco truck. All teams use compatible equipment including D.A.S. amps and speakers, Martin lighting and Ikey video projectors. In each team, approximately $125,000 has been invested.

In selecting their team members, A.Z.1.9 looks for young talent with a lot of potential. Their DJs are not well-known "stars." More important is their energy, enthusiasm and readiness to integrate into a team. While the DJ plays an important part in the A.Z.1.9 show, the success formula depends on the team as a whole and how they work together.

A.Z.1.9 focuses on several circuits of outlets for the shows: school parties, summer locations (parks, etc.), parties for sporting events, town festivals, dance halls and discotheques. Apart from these circuits A.Z.1.9 also handles events and tours for their sponsors.

RAPID EXPANSION

In the past 13 years, since A.Z.1.9 became a registered company in 1985, its market base has expanded to encompass all of Europe. In 1990, the company opened in Spain; the following year they expanded into Portugal. In 1997, they crossed the channel into the United Kingdom; and just earlier this year they opened an office in Germany. This geographical expansion has been good for business, handling over 600 shows (an average of 12 per week) last year.

Naturally, Edwin and Rick have found their defined roles need to change as does the company. To handle the rapid growth, this year Edwin, who remains based in the Netherlands, relinquished his road show duties to concentrate totally on sales and promotion. Meanwhile, Rick will run the road show division from his office in Valencia, Spain. Though their success has resulted in them living miles apart, these two life-long friends will never be split from the ultimate goal. Through hard work, perseverance and a shared dream, they will continue to take Europe by storm.

For more information on A.Z.1.9, visit their Web site at www.az19.com.

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- Cue Point Correction and Pitch Bend

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DJM-500 Four Channel Mixer

- Auto BPM Counter
- Beat Synchronized Effects
- Four Channels with Three Band EQ: -20dB
- Fader Start Play/ Fader Back Cue Play & Scratching Effect (with Pioneer CDJ series only)
- Inputs: 4 Line, 3 Phono, 2 Mic
- Pitch Shifter

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From Thursday, April 9 through Saturday, April 11, 1998 a multinational group of DJs assembled in Waterloo, Ontario, Canada for DJ World '98. They came from all four corners of North America - as far as Vancouver , Nova Scotia, California and Florida. There was no blizzard outside this year, just clear skies and breezy early spring weather. The real action was inside, in rooms spread between two floors of the Waterloo Inn.

▲ Ron Haynes kept the Axl rock-and-rolling to win the Karaoke Competition.

The Thursday evening opening gave attendees a chance to get registered and settled in and catch a glimpse at what the exhibitors had to offer. It also allowed an immediate opportunity for fun and meeting friends at the Welcome Party that night.

On Friday the show kicked into high gear with a full slate of seminars and a whole day to scour the exhibit rooms for the latest gear and the best deals. DJs and exhibitors both seemed to appreciate the mall-like atmosphere, allowing each vendor to demonstrate their wares without excessive sonic competition. Throughout the day, attendees could be seen in the hotel restaurant, bar and lounge areas renewing old friendships and building new ones while they recharged between the day's activities. They also enjoyed the many pubs and restaurants on and around King Street, Waterloo's main drag.

▲ DJ H-Bomb mixes and serves up the beats at the Spin-Off.

The seminars were packed full of useful information, inspiration, and opportunities to get questions answered by well-prepared speakers provided by the Canadian Disc Jockey Association. Everyone had equal time at DJ World '98. For example, on Friday morning, show-goers had a choice of either "Basics of Sound" (an understated title for this extensive, three-hour technical session), with Ron Finlay or "DJ Website Production and Promotion" with Ryan Burger of ProDJ.Com. Later, Bill McBay covered important insurance topics; Mike May showed what makes a Web site work; and Ron Finlay returned with an in-depth look at how to train DJs.

▼ Interactive DJ winner Ed McMurty (far left) puts a new spin on "Twist & Shout" with the Fab Three.

DJs gravitated toward some of the hot products on display, including Mobolazer's Lil' G Beam laser projector, which a few exhibitors were demonstrating to full effect, as well as D.A.S. and Transparence speakers, which could be seen shaking ceiling tiles loose in a number of exhibit rooms. The Diskjocki DJP-200, a CD storage and cataloging system built into a road-worthy case, was voted the most

BY DAN WALSH

innovative new product on display.

Throughout the afternoon and into the evening, contestants belted out their favorite songs on the main stage for the Karaoke Competition. When it came down to the final decision, Ron Haynes took the $100 prize with his rendition of "Sweet Child O' Mine."

An Interactive DJ Competition was the focus of the evening's festivities, allowing the DJs to party and learn new stuff as they provided a willing audience for the competitors. The winner, Ed McMurtry, an in-demand Toronto area interactive DJ, had most of the crowd on the dancefloor doing the "MIB" and also hosted special appearances on stage by, among others, multiple Saturday Night Travoltas and, er, the "Beatles."

On Saturday, seminar attendees had the opportunity for hands-on interaction with Elektralite's CP10XT intelligent lighting controller, at a lighting seminar led by Ted McDonald of AVM. Other sessions included more on sound, using the Web and an important marketing seminar by Rod MacMahon.

The DJ Spin-Off on Saturday was one of the high points of the show. The vibe in the room was intense as the contestants mixed in front of their peers. Local radio personality Murph, of Energy 108, kept the show rolling smoothly for the third year of this now integral part of DJ World. After the grueling competition, DJ Magz of Toronto, came away with the grand prize package, an Ecler SMAC 42 mixer (the model all the DJs had used for the Spin-Off and a $1,100 value) from Intellimix, $100 cash and an Energy 108 T-shirt. One DJ expressed the majority opinion on the Spin-Off when he said, "It just gets better every year!"

▲Spin-Off winner, DJ Magz of AVM Toronto walked away with first prize.

Exciting changes are in store for DJ World '99 as it moves into the entertainment atmosphere of Niagara Falls, Ontario. The show will be at the Sheraton Fallsview Hotel, with an added day, running March 31 through April 3, 1999. New attractions will include a motivational speaker, live music on stage, more seminars and more competitions. When asked about next year, show producer Jim Griffin expressed his anticipation: "We're going to give the show a whole new look and make it more of an international conference with more international guests. We're also looking at fresh approaches to the seminar topics, especially more hands-on sessions where DJs can really learn how to use the products available at the show."

▲ Symptoms of night fever are evident among these Travoltas on the main stage during the interactive DJ competition.

For information on DJ World '99, contact Segue Productions at (519) 740-0603.

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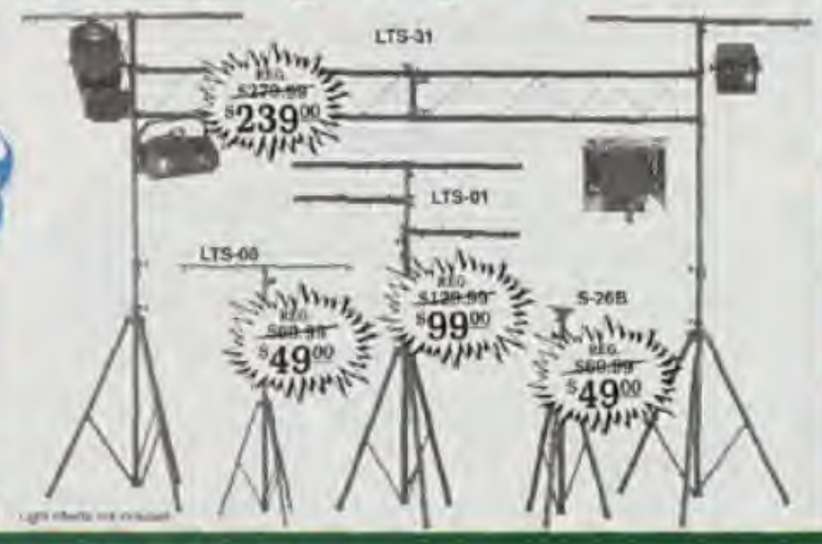

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Fountain of Youth

BY JAY MAXWELL

Knowing what to play at class reunions has a magical effect.

When I go to a movie, I often enjoy watching the coming attractions more than the feature. Knowing what movies are forthcoming gives me a hint as to what music I'll be playing three, six or nine months down the road. A few months ago, I saw a preview for "Grease." Initially, I thought it was a remake with new stars and 1990s' technology. When I saw bobby-soxed Olivia Newton-John and a greasy, young John Travolta, I knew it was the original. Why would they bring back a movie that was popular 20 years ago?

The latest remake of "Titanic" (I think it's the fifth) has become the biggest moneymaker of all time. "Star Wars" celebrated the same success two years ago when it put a fresh coat on the sci-fi trilogy. These remakes drew millions. Why? People love to step back into the good old days... or, at least, what we perceive were the good old days. While I watched the preview for "Grease," the memories that rushed in were not about the movie, but about what I was doing at the time of its original release.

Reunions, especially high school reunions, are America's fountain of youth. Why do we so enjoy getting together with people we haven't seen in years? Is it to see who has lost the most hair or who has had the most kids? Yes. But are these the main reasons people come to their high school reunion? No. They come to relive their youth. They want to feel 18 again. One of the main ingredients to the formula of youth is the right music. Re-releasing hit movies is a recent trend, but playing hit music from a certain time period to relive one's youth is time-tested.

DR. DJ, WITCHDOCTOR

At a reunion, it is your job to mix up just the right potion of magic. If you play too many songs from their high school days, you will get complaints from your patients, with comments like, "We may be old, but we aren't dead." On the other hand, if you stir in an abundance of new music, the anticipated magic of youth won't be conjured.

Different "patients" require different strengths of the youth potion. Some desire a small spoonful of the "oldies." Others want a gallon of the brew. A good rule of thumb is to play more of the songs from their graduating year earlier in the evening and weaken the oldies ingredient as the night progresses. Also, keep the volume at a conversational level during the early part of the evening. As the evening progresses, bring the volume up.

The more you know about the class's reunion and its itinerary, the easier your job. Some reunions last an entire weekend. Others may begin on Friday night

with a more intimate gathering at a restaurant or banquet hall. There may or may not be any music for this night. This would be a night for them to catch up on their classmate's lives since they last met. There might also be a picnic on Saturday or Sunday afternoon with more time for socializing.

If you know in advance how much time the classmates will have had to get reacquainted, you'll be able to plan accordingly. The rule of thumb is: The longer they have had to talk, the sooner you should start the dance music.

You should know in advance if the class will have a picnic, and whether or not you will be expected to make announcements or assist with activities.

One of the main ingredients to the formula of youth is the right music. Re-releasing hit movies is a recent trend, but playing hit music from a certain time period to relive one's youth is time-tested.

PROMOTE, OF COURSE

A great way to get the guests involved and to leave a lasting impression of you and your DJ company is to create a list of hit songs (like the accompanying lists) from the year they graduated and place a few copies on each table. Include your company name, logo, and phone number on the sheet. The guests will use this list to request certain songs and many will take the list home as a keepsake. The next time they need a DJ, they will remember you and will give you a call first.

If there is a fountain of youth, it can be found at a high school reunion. The person mixing the age-warping spirits isn't the bartender, it's the DJ. So when you play at your next reunion, create the magic, spin the music. (continued on page 55)

Jay Maxwell owns and operates Jay Maxwell's Music by Request in Charleston, South Carolina.

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TOP 20 SONGS FOR A CLASS OF 1978 REUNION

TITLE	ARTIST
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2. I Will Survive	Gloria Gaynor
3. Always And Forever	Heatwave
4. Wonderful Tonight	Eric Clapton
5. Le Freak	Chic
6. Just The Way You Are	Billy Joel
7. Got To Be Real	Cheryl Lynn
8. Three Times A Lady	Commodores
9. Night Fever	Bee Gees
10. Hot Legs	Rod Stewart
11. Last Dance	Donna Summer
12. Macho Man	Village People
13. MacArthur Park	Donna Summer
14. Copacabana	Barry Manilow
15. Boogie Oogie Oogie	Taste Of Honey
16. You're In My Heart	Rod Stewart
17. Paradise By The Dashboard Lights	Meatloaf
18. Get Off	Foxy
19. You're The One That I Want	John Travolta & Olivia Newton-John
20. Hopelessly Devoted To You	Olivia Newton-John

TOP 20 SONGS FOR A CLASS OF 1988 REUNION

TITLE	ARTIST
1. Push It	Salt-N-Pepa
2. Loco-motion	Kylie Minogue
3. Wild Wild West	Escape Club
4. I'll Always Love You	Taylor Dayne
5. It Takes Two	Rob Base
6. (I've Had) The Time Of My Life	Bill Medley/ Jennifer Warnes
7. Pink Cadillac	Natalie Cole
8. Da Butt	E.U.
9. Groovy Kind Of Love	Phil Collins
10. Pump Up The Volume	M/A/R/R/S
11. She's Like The Wind	Patrick Swayze
12. Simply Irresistible	Robert Palmer
13. Just Got Paid	Johnny Kemp
14. One More Try	George Michael
15. The Way You Make Me Feel	Michael Jackson
16. Need You Tonight	INXS
17. Roll With It	Steve Winwood
18. Never Gonna Give You Up	Rick Astley
19. So Emotional	Whitney Houston
20. What's On Your Mind (Pure Energy)	Information Society

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Storm Clouds on the Horizon

Could you be in danger of losing 50 percent of your business?

A disturbing trend seems to be developing in some areas of the country. Owners and managers of various party houses and banquet facilities are informing brides and grooms that the disc jockey they have hired will not be permitted to perform the announcing duties at their reception.

If not the DJ, whom? Believe it or not, the grand entrance, first dance, ceremonial cake cutting and garter/ bouquet toss are being announced by the banquet manager or someone supplied by the hall. Not to be overly critical but, with a few exceptions, these people are not qualified. They may know the shtick but, they typically have the personality of a dead house plant. Their announcing broadcasts the fact that, to them, this is just another event. To make matters worse, the house PA system, with those tinny sounding ceiling speakers, adds an annoying edge to their voice, while muffling every syllable.

But it doesn't stop there. They are also telling couples and their families that the hall will provide the arrival, cocktail and dinner music! If this is the start of a trend, will it reduce you to just a CD spinner? In years past, the worst complaint registered by clients who didn't like their DJ was that "he/she just played music... they showed no personality and didn't say a word the entire evening!" Now, just as we are getting established as all-around, personable entertainers and MC/hosts, some party hall people are trying to send us back into the past—not to mention what it will do to our profit margin.

On the grand scale, if you lose the first half of all your four or five hour wedding receptions you will effectively lose 50 percent of your business. And what if you won't comply? These same party halls might just start telling the Joes and Marshas of the world not to book your DJ company because you refuse to do things their way. It is their house, isn't it? Don't they have the right to dictate what goes on at every event?

At a recent meeting of DJs in Rochester, N.Y., organized by Michael Bonanno of Stage Entertainment, a list of complaints from party hall managers was read. The list included the following:

- **DJs not calling ahead to arrange setup and to settle other questions.**
- **DJs not closing exterior doors while loading or during setup, to save on hall utilities.**
- **DJs not asking for permission to use party house supplies (i.e. dollies, table cloths, tables, etc).**
- **DJs setting up before asking if there are any special instructions from the hall manager.**
- **DJs showing up after the event has started in their street clothes and parading through the festivities.**
- **Unprofessional annoucement procedures by DJs**
- **DJs taping down cords with sticky tape that ruins carpeting.**

BY ART BRADLEE

Banquet Facility Etiquette:

1. Call the hall one week prior to the event to find out who the banquet manager or person in charge will be and introduce yourself to him/her.

2. Let the banquet manager know that you will be arriving one hour prior to the start of the event to set up your equipment and to do a sound check.

3. When you arrive at the event, introduce yourself to the manager prior to setting up. Before you take even one item from your vehicle, go in, introduce yourself, shake hands. If you need to prop open the door to make your entry easier, ask first. Unload your gear quickly and efficiently and shut the door as soon as possible. On days when the heating or air conditioning is working overtime, leaving a door wide open for even a moment longer than necessary is careless and unprofessional. Show them you care about their bottom line... maybe they'll start thinking better of you.

4. When working a reception, make sure your schedule matches theirs. Work out all the details such as:

a. How long will cocktails be available?
b. What time is the meal scheduled to begin?
c. Make sure that the champagne is poured before announcing the toast.
d. How do they want you to announce the dinner and when?
e. Ask if the wait staff needs time to clear the tables to get ready for the cake cutting before announcing the cake ceremony.
f. If the party is going well, find out if the banquet manager will object to any overtime before asking the client if they want overtime.
g. Don't EVER help yourself to ANY food or drink unless asked by the client or the banquet manager. If the client tells you to help yourself, let the banquet manger know that you have been invited by his/her client to partake of the food.
h. Never ask for, accept, or buy alcoholic beverages, or smoke anything while on the job!

WHAT'S UP?

On the surface, it might seem reasonable to assume that the party halls are doing this simply as a way to upcharge the customer. But the fact is, most of them are offering their services at no additional charge. So if their motive is not profit... what is it? Could it be that a segment of the DJ community is actually responsible for this new modus operandi?

Here's something to think about. Have you, or any of the DJs you employ, ever been rude to a banquet hall owner or manager? Have you ever acted without regard for the fact that, just like you, they have a schedule to follow? Are you, or anyone else from your company, projecting a lousy attitude? Maybe you aren't even aware that certain banquet halls don't recommend your company because of something said months or years ago.

WHAT YOU CAN DO

When a party hall in your area decides to cut DJs' play time by taking over the announcing and/or music, ask to meet with them. Like a professional, first find out why they have decided to go this route. If it's because they have had a long list of problems with DJs, maybe you can help solve their problem. Plead your case. Let them know how this policy will effect your business.

If they refuse to listen, you really have no choice but to let them to do it their way, even if the customer is the ultimate loser. You certainly don't want to

Are party hall managers in your area turning a cold shoulder to DJs? Your comments are invited. Write to: "Feedback," Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445.
Or e-mail your comments to mobilebeat@aol.com

alienate them entirely. In those instances where a couple has hired you partly because they want you do the announcing, suggest to the bride and groom that they call the hall and request you be allowed to do the announcing. Make sure they leave you out of it and not give the impression that you put them up to it.

NIP IT NOW!

If you don't already have one, maybe it's time to develop a policy of banquet hall etiquette for your DJs. This may even be something the various DJ associations in our country could draft jointly. For the time being, I've included a few points to ponder in terms of designing something for your own use. I offer this to experienced DJs as a refresher, and to beginners as something to establish as policy.

It just may be that if we start showing more consideration for hall owners and managers, perhaps we can head off this nasty trend before it becomes regular practice, destroying the progress we've made in establishing ourselves as professionals. Remember that the majority of new business comes from word of mouth. Banquet managers can spread the word about your business better than anyone. The question is, will it be good news or bad?

Art Bradlee operates America's Best Mobile Entertainers' Consulting Services (888-MOBLENT). Contributing to this article was Eric J. Dillman of Holly Springs, NC.

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CREATIVE SELLING

BY BOB POPYK

Your Name Here

Are you using promotional freebies to your best advantage?

If your office is like mine, not a week goes by that you don't receive a catalog or two from advertising specialty companies. If they're not in the mail, they're hand delivered by an in-your-face trinkets and doodads salesperson pushing pens, key chains, T-shirts or any one of a thousand other products that can be emblazoned with your business name or logo. You can buy these doodads by the dozen or by the hundreds. But the $60 million question is: Are 500 magnets or mugs imprinted with your logo really going to bring in more business? If you handle their dispersion right, maybe.

Advertising specialty products have been around since the early 1800s when politicians began imprinting slogans on buttons and commemoratives to spread their name among voters. That was before radio, TV and slick direct-mail campaigns. Soon afterward, the American Manufacturing Concern started distributing rulers, yardsticks, paint stirrers, cribbage boards and paperweights imprinted with store names and advertising messages. By the middle of the 19th century, advertising calendars started to become a common sight in homes and businesses. So there must be something to it.

IT'S YOUR APPROACH

When it comes to using advertising specialty products, what determines how much more business you will get is not based on *what* you give away but *how* you give it away.

I remember a gentleman named Maury Lindenfeld who used to set up a display at various home, sport and mall shows. As you know, many people who go to consumer and trade shows like to see how many things they can take home for free. They go around with plastic bags and almost expect you to drop something in. It doesn't matter what it is, as long as it's free. It's like an adult version of trick-or-treat.

Maury would have dozens of ball-point pens all nicely positioned in the back of his booth and, as you passed by, he'd have a couple in his hand. If you expressed interest in his product or just a pen, he'd hand you the pen. But as he handed it to you, he'd pull the cap off and keep it in his hand. Then he'd start talking like crazy to find out your name, address and whether you were a potential customer. The passersby would stand there with half a pen in their hands waiting for old Maury to release the other part. Meanwhile, he got their attention for a few, very important minutes.

Less effective was an idea from a DJ I spoke with at the Mobile Beat Show in Vegas. This particular DJ would put up a display at local county fairs. He'd give away a miniature CD key chain imprinted with his logo to anybody who stopped by. He figured that if he gave away a thousand key chains, it was a good show. Never mind if he got any bookings that day or not. In my opinion, this didn't make much sense for his business, but the specialty advertising guys sure love him.

One of the biggest giveaway items right now is the prepaid phone card. I know a DJ who uses them to get appointments with big party planners. He sends a picture of a 10 minute phone card in a letter that explains that he'll give 10 free minutes of phone time, for 10 minutes of their time. Ten minutes is all he needs to tell why he could make their next party the best ever. The prepaid phone cards get him a 65 percent response rate from people willing to make appointments with him.

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When it comes to using advertising specialty products, what determines how much more business you will get is not based on *what* you give away but *how* you give it away.

QUALITY NOT QUANTITY

In addition to how you give promotional items away, it is vital the freebie has a perceived value. A throw-away item will just be a bad reflection on your business. T-shirts are good because they turn your customers into walking billboards for your DJ service. Ball-point pens find their way into many people's hands because they are useful, and are a constant reminder of your company. The list of items that can be used to promote your business is endless. It's up to you to use them effectively.

Some DJs use advertising specialties successfully, bringing in more bookings week after week; while others have a tough time just paying for them at the end of the month. To make them work for your business, you have to have a game plan. Also, if that specialty advertising product you've had imprinted with your name, slogan, phone number and address looks like it came from the bottom of a Cracker Jack™ box, you might want to reconsider what image you are really trying to project. If you've tried everything and still don't see a worthwhile response from your specialty items, you should probably reconsider reordering.

The appeal of promotional products lies in the very human need to feel that one is coming out ahead. Everyone likes to get something for free. It's a great concept. Use it to your best advantage.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. To reach him for comments or to request a free sample of his newsletter, call (800) 724-9700 or write to: Bob Popyk, Bentley-Hall Inc., 120 Walton Street, Syracuse, NY 13220.

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DJ'S PARADISE

BY JOHN ROZZ

Victoria Island, British Columbia is located at the northern-most corner of the West Coast. It sits in the Pacific Ocean, just off the coasts of Canada and the United States. The biggest cities closest to the island are Seattle, Wash. and Vancouver, B.C. You have to go by boat or plane to get to either city.

On the island, Alex Tamas operates Alexander's Music Company. I met Alex at the DJ World show in Waterloo, Ontario last spring. After the show, he invited me up this winter to coach him in DJ interaction.

As I approached the island on a "puddle-jumper" commuter plane from Vancouver (the last leg of a 6 1/2 hour trip) I was blown away. The view of Victoria Island, and all the small islands that are sprinkled around it, was majestic. The crystal blue water of the ocean below was breathtaking. And the mountain ranges, both in Canada and the United States, were covered with pure snow that sparkled like white diamonds. What beauty! As I walked outside from the airport I inhaled the most refreshing, cleanest air I have ever experienced. There is definitely something special about this place.

Top row: Richard Eagle, Terry Dubois, Tim Quick and Anita Snyders. Bottom row: Trudy and Alex Tamas.

THE GRAND TOUR

Victoria, B.C. has a population of about 300,000 with approximately 115,000 in the city vicinity. It is noted for its "'ol feel of the British." The natives here, and Alex is one, have maintained many British customs, including tea time. He pointed out some major sites, like The Empress Hotel, views of the U.S. Olympic Range Mountains, such as Port Angles and Mount Baker in Washington, the Pacific Ocean, cruise ships that line the port and, finally, Alexander's Music Service.

Alex, who's 39 years old, has been a DJ for 18 years and has owned his own company for eight years. The business office, which has its own entrance, is located in the basement of his home and is divided into four sections. The main office is operated by Alex and his wife, Trudy. It is contemporary in style with huge white desks and all the usual things you would expect to find in an office, like computers, a fax, etc. The next section is a storage area for equipment, lighting, props, and other gadgets. At the far end is a conference room to meet with clients. In this area, there is also a TV and VCR setup for clients to review the company video. The final section is a rehearsal area with a full sound system, computer, recording capabilities, and four complete musical libraries for each of his four associates. They use this space to practice beat mixing, segues, voice projection, game routines,

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DIFFERENT STROKES

The market here is quite atypical. For one thing, the community is made up of primarily people 60 years old or better. For the retired, this island is a sanctuary; for the up-and-coming, it's nowheresville. Even the people born on the island usually move away when they're old enough to work.

If you are thinking this would result in a minimal wedding business—you are wrong. The island has a saying, "Newlywed or nearly dead." Need I say more? Victoria is fast becoming a wedding center. Many couples from Washington, Oregon, Vancouver, B.C. and some of the smaller islands are looking to this haven as a wonderful wedding adventure. And like other tourist locations, about 60 percent of Alex's business comes from hotels, country clubs and banquet halls.

There isn't much call for corporate parties, since there aren't many corporations on the island, but they do get a lot of company functions at the local hotels from businesses on the main land and the states. The company also travels to Vancouver, Salt & Spring Island and Pender Island. These locations are all a short cruise on the waterways by ferry.

THE PROS & CONS

The hardest thing about being removed from the big cities is keeping up with the times. Alex has found it harder and harder to compete with DJ companies from the mainland. This is where I came in. By attending various DJ shows, including the Mobile Beat Show in Las Vegas, Alex found out what he was missing.

Alex Tamas in his home office in Victoria Island, B.C.

Many things that are simply expected in the states, like lighting and dance interaction, haven't really caught on here yet. The company's lighting consists of a simple display of:

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rainlights, moonflowers, magic moons, ministars, lumi by Lumi (similar to the moonflower), mirrorballs and foggers. Alex plans to invest more on lighting as it catches on in the area.

Another challenge for Alex is the lack of equipment sources. There are very few music stores in his area that carry DJ audio or lighting equipment. He buys most of his equipment in Vancouver or it is shipped from Calgary.

Victoria is fast becoming a wedding center. Many couples from Washington, Oregon, Vancouver, B.C. and some of the smaller islands are looking to this haven as a wonderful wedding adventure.

As for music, that, too, tends to be a little behind the times. Being so far off the beaten path, time itself moves a little slower. Top requests include '80s retro, dance music, and the usual oldies.

NOT IN KANSAS

The way things are done in Victoria are a bit different, too. The average wedding reception lasts eight hours (5 p.m. to 1 a.m.) and, as is typical throughout Canada, rarely does the DJ/MC introduce the wedding party. The introductions are usually done by a relative or close friend. Background music is usually played for the first hour. During the next four hours the DJ kicks in the dance music and the real party begins.

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Alex's goal is to take the island into the 21st century by updating and upselling his performance and asking for a more professional fee. By adding more lighting, props, interactive games and other commonly used promotions in the states, Alex believes he'll not only widen his scope of venues, but be able to get people to accept a higher rate. Currently he averages $500 for an eight-hour show.

When it came time for me to leave the island, I had a much better understanding as to why anyone would want to live in such a secluded area. In exchange for a little inconvenience and a somewhat deflated cost of living, you get... paradise.

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wd web.company started out ten years ago as a small catering firm looking for an effective way to market our services. In 1989 we founded Michigan Wedding Guides, a wedding directory and guidebook that quickly grew from a local publication to statewide distribution. In 1996 we went national by putting it on the internet – Wedding Details, the comprehensive on-line wedding guide.

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BY MARK JOHNSON

Does this sound familiar?

You've just had a great conversation with a potential client. You said all the right things and pressed all the right buttons. Your price and the way you explained your service were dead on. He seemed very confident that he had found the Mobile Disc Jockey perfect for his party. You hang up feeling like it's a done deal and confidently drop the contract in the mail.

A few days go by and, much to your surprise, there's no returned contract. You call him to expedite matters and find out that he booked someone else, but thanks you for your trouble. Feeling a bit let down you inquire as to why he didn't go with your service. The reasons will vary from a canceled party (unlikely), to a "friend" who's an MDJ who will do it for $25, or simply that he found another MDJ who appealed to him more.

Now you're wondering "What happened to that great conversation we had a few days ago?" You thought the deal was done. Well it wasn't.

NO DEPOSIT... NO RETURN

The deal isn't done until you have a signed contract with a deposit in hand. If you meet clients at an established office (not your kitchen table) face to face, you can convince them to close the deal simply by saying "a deposit is required to hold the date." Usually, this sounds good to clients, as it relieves them from having to shop further. But how do you close a deal with a client over the phone?

You may have a client ask you to fax over a contract and oftentimes the client will fax it right back signed. That's nice, but not perfect. Even though you may believe that you have sealed the deal, many states don't acknowledge a faxed signature as being legal. You should still follow up with a mailed contract that includes a self-addressed, stamped envelope for their convenience.

Even at that point, an original signed contract may not be worth anything should the client change their mind. If they cancel, are you going to go through the motions in small claims court to try to win the non-refundable deposit? I don't think so. Considering the time, money and damage to your reputation, it wouldn't be worth it. However, once you have received the non-refundable deposit, the client is more likely to acknowledge the deal as binding.

TAKE CREDIT

In this day and age, the easiest way to take a deposit is by accepting Visa, MasterCard or American Express. The first requirement to be able to do this is to have a business checking account set up at a bank. Then ask a bank officer to set your account up so you can use credit cards. This process isn't handled directly by most banks. Rather, it is handled by an outside company that acts as a clearing house between merchants (you) and the credit card companies.

The most popular device for interacting with a credit card company is called a POS (Point Of Sale) terminal. These devices cost roughly $400. They serve both in-person transactions and telephone transactions (you can scan or type the client's credit card number into them). Most of the time, however, you won't have the customer's credit card in hand to swipe through the device, so the extra expense of this unit is

unnecessary.

Instead, the credit card companies offer a $250 computer program that does the same thing, without the option of swiping a card. You simply type in name and address information as well as the credit card number. Press the magic button and it automatically dials a pre-stored number for authorization and completes the transaction (a modem is required). Both methods will create receipts that you can fax to the client for their signature. This isn't necessary but, further ensures that the deal is done.

This financial transfer process charges the credit card holder the whole dollar amount. It then credits your account by sending the information to your bank. This process takes roughly 48 hours on their system and then roughly 72 hours more for your bank to actually allow the funds to be available to you.

Beyond the purchase price of the device ($400) *or* the software ($250) there is the setup fee, handling fees and monthly minimums. The setup fee tends to be around $90 to $100. Expect to pay a 2-4 percent commission on the transacted dollar amount, along with a 15-25 cent per transaction charge. Visa is 2.04 percent plus 25 cents and American Express is 3.75 percent plus 15 cents. The monthly minimums for both are around $20. You get a statement of all transactions, including the fees, each month.

For example, an average $350 event with a 50 percent deposit of $175, would result in a fee between $3.15 to $7.25. Even if it were your only credit card sale that month and the minimum charge ($20) came into play, you still would have the event for about $326 (assuming the balance is paid by check or cash). This is a small price to pay to secure those marginally decided bookings. It beats waiting a week for the U.S.P.S. to deliver your contract to and from the client. For those situations when you thought you had the deal but it fell through, this procedure could pay for itself within six months.

Think about it. The client was 90 percent sold with you, but continued to make calls to other MDJs. If you had made it possible to acquire a deposit right then and there, he would not have called any other company.

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J.B. on the Rock(ie)s

If Thomas Edison had been a DJ, his name would've been Jim.

During the 1970s, disco was a phenomenon that spawned an entire industry... the Mobile DJ profession. For the masses, disco demonstrated how DJs could effectively transform an ordinary club scene into a mystical and musical new world of excitement and pleasure. Even after disco fell from popularity, the function of record spinners remained. Slowly DJs have inched their way into competition with live bands for wedding receptions, school dances, club gigs and more.

During the 1980s, the DJ profession established an identity all its own. No longer content to just "play the tunes," mobile entertainers came out from behind their equipment. With the creation of wireless microphones, they were able to incorporate interactive dances, games, skits and other audience participation activities into their performances.

Here in the late 1990s, many mobiles are continuing to look for ways to take their businesses to the next level. At the vanguard is a small group of visionaries who have spun off from their DJ services a variety of performance packages and related businesses.

Leading the charge toward the next millennium is a dedicated group of DJs and tech heads at Colorado Sound 'N Light (CSL). Founded in Denver in 1973 by Jim Baxter, CSL was one of Colorado's first Mobile DJ companies. Today, it remains one of the state's most successful services. But to DJs in other parts of the United States, the company is better known as a resource for custom designed DJ products and solutions to DJ problems.

BY STEVE A. WOZNIAK

HAVE TUNES, WILL TRAVEL

"Twenty-five years ago," Baxter recalls, "I grew weary of working for an electronics store. I decided I wanted to start a mobile sound company. I presented a business plan to a local banker and secured funds to purchase a van, speakers, a mixer, and amps for a concert sound system for the college market. Soon, I was engineering sound for recording artists like EmilyLou Harris, Chuck Mangione, Michael Murphy, Tim Weisberg, and others."

Baxter's life as a DJ began when a local college hired him to play recorded tunes through his concert sound system for a beer bash. Three hundred people were expected, 1,200 showed up. After that, he switched the concert system over to a Mobile DJ system. At that time, there were no DJ mixers, so Baxter used a Pioneer stage mixer and built his own headphone cue system.

From that point on, fraternity and sorority parties abounded, but Baxter wanted a broader market. With a slide projector in hand, for

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J.B. on the Rock(ie)S

presentations, he made appointments and visited schools throughout Colorado, scouring for new clients. Once gaining a foothold in the academic market, he turned his efforts to the corporate world. At the time, most companies booked bands for their holiday parties. It was tough going, but by providing super DJs and great dance parties one by one, his reputation grew in corporate circles.

Since then, the simple slide show has evolved into a high-tech, super-slick, 15-minute video that showcases CSL's variety of sound, lighting, and video packages. The one van, one Mobile DJ system has grown to fifteen. The company now has five full-time employees and a DJ/MC/VJ staff of thirty-five. These upgrades reflect the increased market share that CSL's Mobile DJ division now enjoys, with over one million dollars in annual sales.

Baxter's life as a DJ began when a local college hired him to play recorded tunes through his concert sound system for a beer bash. Three hundred people were expected, 1,200 showed up. After that, he switched the concert system over to a Mobile DJ system. At that time, there were no DJ mixers, so Baxter used a Pioneer stage mixer and built his own headphone cue system.

INTERNATIONAL EQUIPMENT SALES

Most who attended the Mobile Beat DJ Show & Conferences held in Las Vegas are already aware that CSL is a major distributor of professional sound and lighting equipment to the Mobile and Club DJ market.

How did this come to be? Baxter explains, "In the early years of the Mobile DJ industry, there were very few lighting dealers. I researched manufacturers by attending commercial trade shows and established contacts and dealerships. At first, sales were to bands and nightclubs—as there were few DJ companies. In the 'Saturday Night Fever' days, lighting was an important part of the total club environment. As disco waned and the trend toward more mobile products grew, I developed a special line of products for mobiles." The first light controller built by CSL was named Edison's Miracle Machine; it was a 10-channel, 256-step controller that was programmable and had over 1,000 parts. That was 20 years ago. Since then, Baxter's business has since gone from a home-based operation to a much larger purpose-built location.

"The DJ Answer Man" Jim Baxter offers system advice to a DJ at the Mobile Beat DJ Show and Conference.

All told, CSL now offers over 300 sound and lighting products through both in-house and mail-order sales. Some of these products were designed by Baxter himself. "All of our systems were designed with the portable needs of Mobile DJs in mind," he says. "If I can't carry it, I don't want it!"

Much of CSL's growth has been due to innovative products like ACL portable lighting systems, which use rugged and efficient aircraft lights mounted in a case with a controller. Another popular CSL design is the Super Table, a multipurpose dolly/table, which features heavy-duty casters mounted to a 2-foot by 4-foot table. Load your gear onto the table, roll it in place, fold down the legs, and you're ready to rock.

To insure quality control, personnel at CSL often road test products before marketing them to industry

professionals. In some of these tests, equipment is bent, folded, spindled, and mutilated. "A lot of theory is good," Baxter says, "but people want practical equipment that they can rely on even under the most trying of conditions."

Adding to the company's success are the spectacular lighting and special effects packages available to clients. Baxter and CSL create a variety of lighting systems for their clients based on their individual needs, budgets, and personal whims.

THE ANSWER MAN

Another reason for CSL's growth is Baxter's commitment to good sound, and his willingness to help DJs build good systems. Unfortunately, he says, many of the tech calls he gets are to solve problems after the fact. "DJs need to plan more," he says. "When we design a club installation, CAD drawings are a must for placement of equipment and fixtures and appropriate use of electrical circuits, and in calibrating the correct ampere loads, speaker SPL, etc. Building a great sounding DJ system requires the same intense planning. For example, DJs need to learn to figure total ampere demand for their mobile sound and light shows in order to request the proper AC power

continued on page 76

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Swingin' with the Seniors

BY DJ J. ROXX

ENTERTAINING FOR SENIORS IS NOT JUST PROFITABLE, IT'S GOOD KARMA.

If you have ever considered taking a job that involved senior citizens, but were not sure if it was something you wanted to take on, let me help you decide. There are plenty of good reasons for booking senior citizen events. First off, they typically take place during the week and in the afternoon, when there's nothing else scheduled. Secondly, you don't have to bring a big system. And third, you will derive great satisfaction from entertaining this wonderful, but often forgotten, group of people. But beware! This market will challenge you as a performer to be original and creative. It takes understanding, caring and patience to work with seniors.

THE PHILOSOPHY

We all have specific, individual needs such as food, clothing and shelter. A hot meal means far more to someone who is starving than to someone who has just eaten; just as a little attention and a chance to laugh and have a good time mean so much more to seniors than it does to teens at a school dance. As Mobile DJs, we have so much more than just music to offer these people. As a result, someone who has not recently had a cause for laughter may applaud your performance far beyond your wildest dreams.

The fact is, you can have an unbelievably powerful effect on an individual's day. You can stimulate physical movements in patients whose limbs cannot easily be moved. Something as simple as a song you play or a remark you make can change a person's behavior or outlook. When performing for seniors, it's very important to recognize that the little things mean a lot.

SKITS AND THEMES

Here is your chance to do motivational interactive activities. There is a lot of hidden talent in these groups. You may want to put together skits, or take it further and produce a talent show. One of my favorite skits is to have a male and female come out from opposite sides of the room walking slowly with walkers to the song "Big Spender," from the Broadway show *Sweet Charity*.

Remember the Chippendale dancer skit from my last article (Issue #46) on "Corporate Parties?" That works at senior's events,

too. Assemble a group of six to 10 gentlemen. Have them come out dressed in costume to "Macho Man." Give the ladies in the audience play money. Watch out for the reactions! What a great lead in to "Y.M.C.A.," which is a perfect song to get the seniors to exercise. Slow the beats-per-minute of the song a tad and show them how to spell out the song title with their arms. They'll love it!

As with most age groups, visuals always enhance a performance. Balloons are an inexpensive prop. I use Qualatex 260 E balloons, which are what clowns use to make animal twists. They can be purchased at any magic or party supply store. I also make bow ties for the gentlemen, and flower hats and pearl necklaces for the ladies. Bring something unexpected to the party: carnations, party favors, stickers, even hula hoops!

As for music, I recommend playing songs that relate to the dates and eras that this group remembers best. Encourage them to relive their favorite memories. These special afternoons are not so much about filling the dancefloor. It's more about creating a special time. The important thing to remember is that the time seniors may want to celebrate may be the past, rather than the present. When working a senior citizen event, your job is to show this special group of people how to celebrate their yesteryears this year!

J. Roxx is an interactive DJ, MC, magician, and clown. An award winner in the magic and clowning fields, she also writes a monthly column for a magic and clowning publication and has given lectures on topics of her expertise in the United States and Europe.

A FLASH IN THE PAST

Theme parties go over really well with seniors. They have first-hand knowledge of the past eras. Most of them still have the clothing and effects to coincide. Ask them to dress up in the era you plan to play out. The idea of getting dressed up will lift their spirits.

POPULAR THEMES

1920s	The Roaring '20s / Silent Movies
1930s	Vaudeville / Talkies
1940s	World War II
1950s	Sock Hops
1960s	Flower Power / Sit-Ins

3 GOOD REASONS TO DO SENIOR CITIZEN EVENTS

1. Increased profitability by booking times you are usually doing nothing.
2. They don't require a large sound system or lighting.
3. Personal satisfaction from knowing you made a difference in people's lives.

continued from page 73

for the function. There are simple books to learn this and it could make the difference of having sufficient power, or blowing a breaker."

KEY TO SUCCESS

Baxter says his keys to success are goal setting, reviewing and the five Ps: Planning, Product, Place, Promotion and Price. "I always try to remember that you only have one time to impress your customer," he says. "So I try to do it right the first time. You don't often get a second chance." He believes in the "tag team" approach to building a successful business. Because of this, he developed an extensive training program for his employees.

"It takes a full-time staff of excellent people to run everything from selling, contract issuing, scheduling DJs, and music updates," Baxter says. "The real key to success is to try to surround yourself with the best people available." His biggest challenge today, he adds, is balancing his time between CSL's different divisions. On the mobile side, he remains active in overseeing sales, managing advertising and literature mailings, as well as making sure talent is available for each booking. At the same time, he is constantly training new employees, making sure they share his attention to detail.

Another CSL division designs and installs professional sound and lighting systems in courtrooms, sports bars, fitness centers, water parks, churches, colleges, and football/basketball arenas from Chicago to San Diego. For these high-end projects, Baxter and his team keep a close eye on scheduling of delivery times. It would be disastrous if the setup team got to a site before the equipment! That carries over into retail where he constantly walks a line between having enough stock, but not too much.

Even after 25 years in the business of providing a service that fulfills a need, Baxter says, there are always new problems and questions arising in a constantly changing, technological market. Does he have all the answers? "Staying up on the technology is a constant battle," he says, "but the more situations we encounter, the more experience we gain in solving or answering them. What used to seem like big challenges are now things we deal with every day and each new challenge we encounter now is a little less of a problem than the previous. These things just diminish in size over the years."

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The ISLAND SOUND!

Caribbean music can pack the dancefloor year round.

Ahh... the Caribbean (or is it pro nounced Cara-Be-Ann?). Just the mention of the word conjures up images of pure white sand beaches, crystal blue waters, and vibrant colors in which the natives adorn themselves. It's a logical theme for an outdoor party under the summer sun, as well as an inspired way to heat up a party even on the coldest winter night.

There's no mistaking the intoxicating rhythms of the islands; but which Caribbean island a particular sound comes from can be confusing. When someone refers to music as being Caribbean, most people automatically think reggae. Though reggae has made a big splash in the world, there are several other styles that merit equal billing. The Caribbean is made up of many islands, which begin just 90 miles south of the Florida Keys and span across to South America. The most musically influential islands include Jamaica, Trinidad, Hispaniola (Haiti and Dominican Republic), Puerto Rico, and the West Indies. From each island there comes a musical style. Each style may affect you differently, but all Caribbean music will make you want to dance the night away.

Caribbean music is as tasty and diverse as the cuisine, but not without outside influences. Start by taking a healthy portion of African rhythms and mix in a pinch of Spanish, French, British, and Indian "spices" and, viola, Caribbean music. Each island offers its own saucy brand of "ear salsa" such as reggae, calypso, soca, salsa, merengue, ska, compas, and zouk. The one common thread among all the styles is, without a doubt, its sensuality and unmistakable rhythm. The best way to sample the music à la carte is via a Caribbean compilation. But before buying an appetizer, you should know what you are sampling.

BY
STEVE JACOB
&
RENEÉ LASSIAL

SKA

This world renown style got its start in Jamaica. Its distinguishing characteristic is its 2-4 beat, which is played out on drums, rhythm guitar, horns, and a Hammond or Farfisa organ. The emphasis is on the after-beat. Some musicologists say that its influence comes from Jamaican calypso and ya-ya, as well as American R&B.

Ska danced its way out of Jamaica and into the West Indies in the early 1960s via Jamaican immigrants. Later it made its way into the United Kingdom, where it was also known as bluebeat. Ska arrived in the United States and made its world debut in 1964 at the N.Y. World's Fair Jamaican Exhibition.

By 1969, ska was waning in popularity and quick to replace it were dancehall rock-steady and reggae. Ska, however, experienced several "waves" of popularity. The second wave came in the late '70s, with groups like UB40 and Madness. It expressed a faster beat and featured more horns. The third wave occurred in the late '80s. Bands linked to this revival include Weaker Youth Ensemble, The Allstonians, Bim Skala Bim and The Toasters. In today's music, some bands are said to be of ska influence, such as The Mighty, Mighty Bosstones.

From ska came many offshoots. In Puerto Rico and Latin America a style called salska—a mix of Afro-Caribbean and Latin pop rock—emerged. And in the U.S., Christian ska is making a name for itself thanks to groups like O.C. Supertones and Fire Iron Frenzy.

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MERENGUE
Juan Luis Guerra .....
..... Grandes Exitos Bachata Rosa
Various
..... Aqui Esta El Merengue

SALSA
Johnny Pacheco And Celia Cruz
..... Jou A Rive
Michel Marthelly
..... Amba Rad La
Coupe Cloue
..... Maximum Compas From Haiti
Ram
..... Aibobo
Konbit
.....Burning Rhythms Of Haiti

ZOUK
Kassav
..... Zouk Is The Only Medicine
Jocylene Beroard
.....Milans

REGGAE

An offshoot of rock-steady, reggae, from Jamaica, is probably the most popular and widely accepted form of music from all the islands. Many great Caribbean musicians, such as Bob Marley, got their start in ska before becoming famous for their reggae rhythms. Reggae, however, is not necessarily linked to the Rastafarian culture.

Reggae, like the blues, spurred from the trials and tribulations of the Jamaican people moving from the farms to the cities in search of a better life. Reggae, however, is upbeat and fluid. Jamaicans created this music with much hope and "Jah" in their hearts.

Artists like Buju Bonton and Max Cobra offer the "catch of the day," but this doesn't mean Bob Marley and his legendary music has been lost or forgotten. His legacy lives on with his son's band, Ziggy Marley and the Melody Makers.

CALYPSO & SOCA

One of the many musical forms that resulted from the collision of African and European cultures is calypso, which got its start in Trinidad. This music is a unique mix that consists of the rhythm of African chants, the grace of French ballads and the animated pace of the Spanish. Interestingly, drums were banned in Trinidad during the slavery era, when this music was created, so this music's rhythm comes from its lyrics, not the instruments. The golden age of calypso is said to have been in the 1930s and '40s.

Calypso is easily the second-most commercially successful, as well as recognizable, entree from the Caribbean. Created by the working-class people during Carnival, it mimics the beat of reggae, but utilizes thought provoking, satirical lyrics or sexual innuendo as its content. Instruments used included guitar, double bass, violin, trumpet and clarinet. Artists like Montserrat's Arrow (of "Hot, Hot, Hot" fame) hit it big in the '70s with this style.

Soca, on the other hand, focuses on the music itself. The beat is a high-energy rhythm and the content is few in lyrics, if any. Soca has transformed into a variety of new genres like chutney soca. Prevalent among East Indians—with its star Drupatee and Ring Bang—it is a high-energy, hip-hop, rap-oriented style.

MERENGUE

The merengue dance and its music developed in the 19th century in the Dominican Republic, which shares its island with Haiti. Like the rest, this island's music can thank the contributions of African and Spanish influences.

The traditional instruments of the merengue are the accordion, guitar, tambora, guira and marimba.

The music, comprised of bouncy, danceable, and relentless upbeats, is now played by full orchestras like Johnny Ventura, Pochy and the Coco band, and Puerto Rican Jossie Esteban and the Patrulla 15. The true superstar of the genre is Juan Luis Guerra, a balladeer who blends romantic themes with the upbeat tempo of the merengue rhythms. Guerra has even been called the Dominican Paul Simon.

SALSA

Salsa was actually U.S. born in the '60s in New York City—the melting pot of Latin and Afro-Cuban cultures. Two other styles that were popularized at this

time were the lesser known mambo and son.

Salsa's beat is irresistible, yet unpredictable, in comparison to traditional 4-4 time found in reggae and calypso.

Tito Puente and Ray Barretto were the "musical chefs" who combined N.Y.-style be-bop jazz and traditional African percussion to create salsa.

Salsa's taste became a bit watered down in the '80s. A softer, more romantic, and slower paced style emerged. But today salsa is as spicy as ever, complete with an urban hip-hop sound thrown in for good measure. Marc Anthony and La India are now the new musical elite for this style.

COMPAS & VOODOO ROCK

Cuba brings us some of the most rhythmic dance music of the islands, including mambo, rumba and son. This intense rhythm is due in part to the use of drums. Cuba was the only island where drums were not banned by fearful colonists.

Cuban orchestras, like Orchestra Tropicana, dominated the scene in the early stages of Haitian music. But these large bands were very expensive to maintain, especially in an area of little wealth. Two prominent Haitian bandleaders, Nemours Jean Baptiste and Weber Sicot, decided to reduce the size of the orchestra, thereby reducing the cost. With the decrease of instrumentals, the traditional Cuban sound began to transform. With fast-paced Dominican merengue, they added rich Haitian folk music, to concoct a style called compas. It became an immediate and popular entree in the 70's musical menu.

The pulse of compas was carried on by bands like Tabou Combo and Skah Shah. To further the minimalist approach that was started by Baptiste and Sicot, the current king of compas, Michel Marthelly or "Sweet Mickey" has taken the trend one step further. By using prerecorded tapes and synthesizers, Sweet Mickey is a one-man band. Another change compas sustained was during the '70s, when electric guitars started to replace horn sections.

The '90s introduced yet another style of music in Haiti: Voodoo-rock is an interpretation of Afro-Haitian drumming that incorporates religious parade music (ra-ra) with traditional rock 'n' roll instruments like guitars and synthesizers.

ZOUK

The heartbeat of the Creole, zouk, comes in many varieties due to the influences of its neighboring islands. Zouk, which means "party" in Creole, is attributed to Guadeloupe, Martinique, Dominica, and other small Caribbean islands.

During the '80s, traveling musicians from Guadeloupe and Martinique living in Paris recorded a new style of music based upon Gwo Ka and Beguine (West Indian folk music), the rhythms from Parisian-African clubs, and the world beat radio stations.

This style varies from a very upbeat, rhythmic dance form to something of a more slow, seductive ballad.

Hopefully, with this new insight into Caribbean music, you are now able to purchase the music you need to bring the islands to all those who couldn't travel there. There are thousands of sites on the Web where you can purchase this music. You can also look to Music News (page 83) for more Caribbean compilations; or you can call me, Island Jake, at (716) 385-6958.

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Sizzlin' Summer

BY FRED SEBASTIAN

It's hot and everyone on the dancefloor is glistening with perspiration, but it's not from the summer sun. The music you're spinnin' is doing it! The crowd can't stop dancing to the slammin' dance music you keep cranking out. After the party, your guests ask where you got your hands on such nonstop, wicked dance hits. You just smile and say, "I'm a DJ. It's my job to know where to get the best music." It's at this point you love your job the most because you know you've got the best music available, and they (not being DJs) can't get it!

The summer is already upon us, so we'd best take a look at the next lineup of winning compilations you'll need to stock up on to make this summer sizzlin'. I'm starting to sweat already!

With sales nearing half a million copies, the Sun Jammin' series (five volumes) of classic top summer hits ranks among the top selling theme compilations. The newest **"BEST OF SUN JAMMIN'"** includes rare and exclusive tracks found only on this compilation, as well as hits from previous volumes. With 13 of the 18 hits ranked as top 10, the sun isn't going down on this series. Complete tracks are:

You Gotta Be	DES'REE
Reggae Night	JIMMY CLIFF
Hot Fun In The Summertime	SLY & THE FAMILY STONE
Lovely Day ('88 Remix)	BILL WITHERS
Vahevala	LOGGINS & MESSINA
My Girl (Gone, Gone,Gone)	CHILLIWACK
Sexual Healing	MARVIN GAYE
Conga	GLORIA ESTEFAN
Bamboleo	GIPSY KINGS
Club Tropicana	WHAM!
Brown Eyed Girl	VAN MORRISON
I Can See Clearly Now	JOHNNY NASH
Try Jah Love	THIRD WORLD
Breakin' Away	BALANCE
Key Largo	BERTIE HIGGINS
Sunshine Superman	DONOVAN
Walk Like An Egyptian	BANGLES
Baby I Love Your Way, Freebird Medley	WILL TO POWER

Twelve-inch extended club versions are to DJs what water is to fish, particularly when they're the right songs and the right versions. The recent new release of **"DIVAS OF DANCE Vols. 1, 2, & 3"** from DCC Compact Classics is packed with both! Of the 30 tracks (10 per CD/ sold separately) on this series, virtually all are club versions. Twenty-three were *Billboard* top 10 club hits and 15 of those were number ones. Many of these club versions are appearing here for the first time on CD. Each volume features over 70 minutes of music. Paaaa-rty! with this:

DIVAS OF DANCE Vol. 1

Takin' Over ..... C+C MUSIC FACTORY
..... w/ MARTHA WASH
Give It To You ..... MARTHA WASH
I Don't Know Anybody Else ..... BLACK BOX
..... w/ MARTHA WASH
House of Love ..... RU PAUL
Show Me (Orig. Ext. Version) ..... ULTRA NATE
Where Love Lives ..... ALISON LIMERICK
Shot In The Dark ..... ARLINE BURTON
When You Touch Me . MASTERS AT WORK w/ INDIA
If You Want My Love...
(Here It Is) (Classic Club Mix) ..... COVER GIRLS
Tell Me Why (No Name Mix Part 1 & 2) ..... EXPOSE

DIVAS OF DANCE Vol.2

Love You All My Lifetime ..... CHAKA KHAN
Good Friend (Ultimix Mix) ..... PARIS RED
Are You Ready To Fly (Rainbow Mix) ..... ROZALLA
I Feel For You ..... FRIENDSHIP w/ CHARISMA
Everyday Thang ..... MELANIE WILLIAMS
Another Sleepless Night ..... SHAWN CHRISTOPHER
Dream On Dreamer ..... BRAND NEW HEAVIES
..... w/ N'DEA DAVENPORT
1-2-3 (Silent Club Dub) ..... CHIMES
..... w/ PAULINE HENRY
Your Love Keeps Working On Me
(MK Brooklyn Mix) ..... JODY WATLEY
It's Over Now (Piano Vocal Mix) ..... ULTRA NATE

DIVAS OF DANCE Vol.3

Not Enough ..... MELANIE WILLIAMS
Runaround (Tee's Mix) ..... MARTHA WASH
Strike It Up ..... BLACK BOX w/ MARTHA WASH
Take Me Back To Love Again ..... KATHY SLEDGE
Faith ..... ROZALLA
Luv 4 Luv (Stone's Club Mix) ..... ROBIN S.
Save Me (Extended Mix) ..... LISA FISHER
I Can't Get No Sleep (Kenlou Mix) .....
..... MASTERS AT WORK w/ INDIA
You Make Me Feel Mighty Real...
(Frisco Disco Mix) ..... SANDRA BERNHARD
A Deeper Love (Tribesman Mix) ARETHA FRANKLIN

Though not recent, these two releases are great to keep the rhythm going on the hot summer nights. **"CARNAVAL DEL MERENGUE '96"** and **"CARANAVAL DE LA SALSA '96"** both contain hits by the biggest and best selling artists of 1995. Both are great compilations. Tracks are:

CARNAVAL DEL MERENGUE '96

El Extraterrestre ..... WILFRIDO VARGAS
Las Mujeres Calientes .... LOS HERMANOS ROSARIO
Se Fue ..... RUBBY PEREZ
El Hombre Llego Parao ..... POCHI Y SU COCOBAND
Te Compro Tu Novia ..... RAMON ORLANDO
Confundido ..... FERNANDITO VILLALONA
El Apretaito ..... DIONIS FERNANDEZ
El Mujeron ..... LOS TOROS BAND
La Ventanita ..... MICKEY TAVERAS
La Loba ..... MIRIAM Y LAS CHICAS

CARNAVAL De La SALSA '96

No Dudes De Mi ..... FRANKIE RUIZ
Que Ganas De No Verte Nunca Mas ..... INDIA
Salsa Con Coco ..... POCHI Y SU COCOBAND
Siempre ..... SALSA KIDS
Enamorame ..... TITO ROJAS
Dime Si Ahora Te Vas ..... HECTOR TRICOCHE
No Juegues Mas Con Mi Amor ..... EDGAR JOEL
..... & ANTHONY COLON
Mi Nina Mimada ..... EDWIN RIVERA
La Pegadita ..... ANDY MONTANEZ
Pagina De Amor ..... TITO GOMEZ
Palabras Del Alma ..... MARC ANTHONY
Un Buen Perdedor ..... SON CAFE

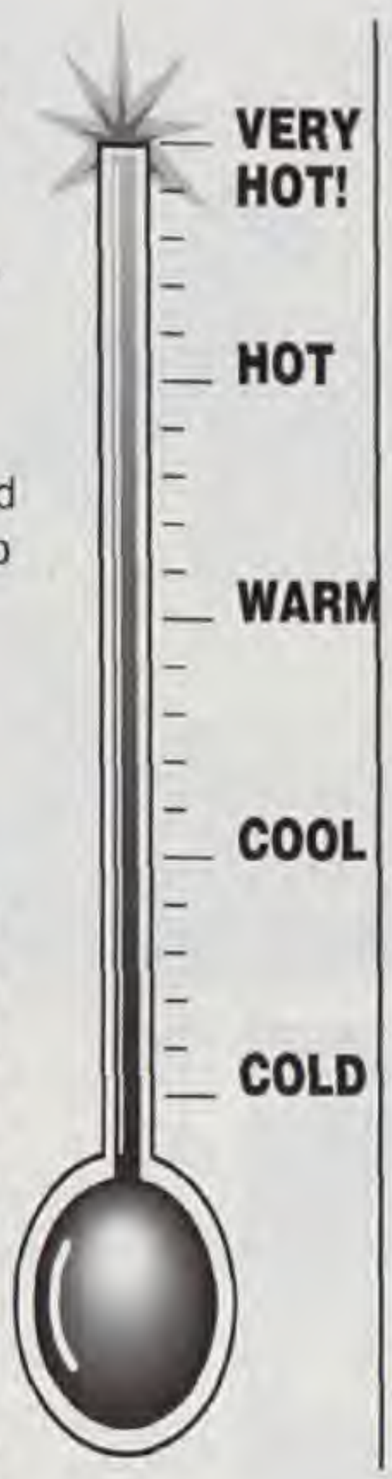
From Quebec comes a unique dance compilation that features several tracks of interest to DJs. Released earlier this year, **"LA DANSE D'HELENE"** includes the song by the same name which is an upbeat contemporary rendition of the Hokey Pokey performed in French and in Spanish. The tracks are:

La Danse D'Helene ..... REAL JOY
Saturday Night ..... WHIGFIELD
Macarena ..... LOS DEL MAR w/ WIL VELOZ
Do You Remember (Medley) ..... VARIOUS
Ritmo De La Noche ..... ANTOMO
Girl Talk ..... MCIC
Dirty Ritmos ..... JOE LATINO
I Panena De Yamta ..... MANNEQUIN
Soca Dance ..... CHARLY B.
Chica De La Isla ..... CAFE CON LECHE
My Latin Lover ..... COCONUT GROOVE
Madonna Medley ..... VARIOUS

Packed with 31 favorite dance tracks from the U.K. that have made their mark in the U.S., **"TWELVE"** is a two-CD set made up of all 12" club versions. Each of the two CDs plays nonstop, but can also be cleanly tracked to individual cuts. Put away more of that vinyl. Tracks are:

Return Of The Mack...
(C&J Street Mix) ..... MARK MORRISON
Movin On Up...
(Full Crew/Wayne Lawes Remix) .. BEVERLY KNIGHT
Missing (Todd Terry Club Mix) .....
..... EVERYTHING BUT THE GIRL
Let's Push It ..... NIGHTCRAWLERS
And I'm Telling You I'm Not Going ...
(Stonebridge Mix) ..... DONNA GILES
Got Myself Together ..... KENNY DOPE
..... w/ THE BUCKETHEADS
Electronic Pleasure (Bagheads Remix) ... N-TRANCE
Itchycoo Park ..... M PEOPLE
I Believe (Master Mix) ..... HAPPY CLAPPERS
Hideaway (Deep Dish Mix) ..... DE'LACY
Everybody Be Somebody ..... RUFFNECK w/ YAVAHN
I Luv U Baby ..... THE ORIGINAL
Your Love ..... INNER CITY
U Sure Do (Guest List Mix) ..... STRIKE
Not Over Yet (Perfecto Mix) ..... GRACE
Passion (Original Mix) ..... GAT DECOR
Be As One ..... SASHA & MARIA
Satellite (Transformer Vocal) ..... THE BELOVED
Packet Of Peace ..... LIONROCK
Hypnotizin' (96 Remix) ..... WINX
Your Lovin Arms ..... BILLY RAY MARTIN
Loving You More ..... BT w/ VICENTO COVELLO
Skin On Skin (Orange Mix) ..... GRACE
Landslide (Original Mix) ..... HARMONIX
Reach Up ..... PERFECTO ALLSTARZ
Domination (Mururoa Mix) ..... WAY OUT WEST
Always Something There To Remind Me .....
..... TIN TIN OUT w/ ESPIRITU
Sing It (The Hallelujah Song) ..... MOZAIC
Sex On The Streets (Red Jerry Mix) ..... PIZZAMAN
I Wanna Be A Hippy ..... TECHNOHEAD
Ooh Aah...Just A Little Bit ..... GINA G

The Ministry Of Sound group of dance music masters in the U.K. has created such a stir that the U.S. club scene is taking notice. The infectious dance beats they've included in their compilations are firing up dancefloors with outstanding cuts that DJs want. The recent release of **"DANCE NATION"** continues to gain in popularity. Featured are mostly new slammin' extended club cuts on two nonstop CDs (also trackable). These versions of the 26 tracks will make summer dancefloors burn.



DISC 1:
Missing ..... EVERYTHING BUT THE GIRL
Feel Like Singing (Jazz-N-Groove Dub) ..... TAK TIX
Skyhigh (Stone & Nick's Club Mix) ..... INDIVIDUAL
Your Love ..... INNER CITY
Passion (Original Mix) ..... GAT DECOR
Renegade Master ..... WILDCHILD
Rock The Discotek ..... RAMP
Happiness (Club Mix) ..... PIZZAMAN
Make You Whole ..... ANDRONICUS
Loving You More ..... BT w/ VINCENT COVELLO
Strings (Ain't What They Used To Be) . ASTROFARM
Imitation Of Life ..... BILLIE RAY MARTIN
DISC 2:
Keep Hope Alive ..... CRYSTAL METHOD
And I'm Telling You (I'm Not Going) ... DONNA GILES
Just Can't Get Enough ..... TRANSFORMER 2
Technocat (The Perplexer Mix) ..... TECHNOCAT
I Believe (Red Jerry Mix) ..... HAPPY CLAPPERS
Reach (Dancin' Divas Mix) ..... JUDY CHEEKS
My House Is Your House .....
..... THE MONTINI EXPERIENCE II
To The Beat Of The Drum (La Luna)...
(Lunch Box Remix) ..... THE ETHICS
Dreams (Tony DeVit Mix) ..... QUENCH
Girls And Boys (Dancin' Divas Mix) ..... HED BOYS
Everything Starts With An E...
(Kinky Roland Mix) ..... EZEE POSSEE
4 Da Floor (Shaka Dub) ..... AMOS
Get Into The Music (Hybrid Mix) ..... DJ's RULE
Naughty North Sexy South...
(Naughty But Nice Mix) ..... E MOTION

The U.S. release from Mercury Records of **"100% PURE DANCE"** consists of top 90's hits, many of which crossed over between dance and top 40. Here's the full lineup:

Two To Make It Right ..... SEDUCTION
100% Pure Love ..... CRYSTAL WATERS
Finally ..... CE CE PENISTON
Dirty Cash ..... STEVIE V.
In De Ghetto ..... BAD YARD CLUB
Energy ..... DEVONE
I Feel Love ..... DONNA SUMMER
Rhythm Of Life ..... OLETA ADAMS
The Love I Lost ..... SYBIL

cont'd page 88

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NEW RELEASE

DANCE 'TILL YOU DROP

Rhino Records and VH1 have added to their successful line of music products with *VH1 Non-Stop Dance*, a collection of hot '80s and '90s dance hits designed to keep the party going.

These dance gems, spanning the late '80s to the present, feature the full range and energy of modern dance music and are still played constantly on CHR/Top 40, CHUrban, and dance-oriented radio stations. Though they can all be accessed individually, the music on *VH1 Non-Stop Dance* has been mixed to flow together as one continuous track.

Rhino's first two VH1 releases have sold more than 250,000 units combined, and *Non-Stop Dance* should prove to be just as popular. Featuring dance classics such as "This Time I Know It's For Real" by Donna Summer and "Tell It To My Heart" by Taylor Dayne, the collection also features tracks that soared to the number 1 spot on the *Billboard* chart, including "Cold Hearted" by Paula Abdul, "I'm Too Sexy" by Right Said Fred, and "Looking For A New Love" by Jody Watley. You get 15 top 100 pop hits on CD or cassette for a suggested retail price of $16.98 and $10.98, respectively.

Order this collection through RhinoDirect at (800) 432-0020.

MUSIC NEWS

In the self-contained party-in-a-CD category comes another outstanding compilation that's a DJ's delight. **"NIGHTS IN HEAVEN — THE PARTY ANTHEMS"** doesn't miss a beat in this slammin' two-CD collection of classics, which includes some extended club versions. The tracks are:

It's Raining Men ..... WEATHER GIRLS
We Are Family (Sure Is Pure Remix) ..... SISTER SLEDGE
Your Love Still Brings Me To My Knees ..... MARCIA HINES
Can You Feel It ..... JACKSONS
Got To Be Real ..... CHERYL LYNN
Relight My Fire ..... DAN HARTMAN
You Make Me Feel (Mighty Real) ..... SYLVESTER
Disco Inferno ..... THE TRAMMPS
Don't Leave Me This Way
(Robert Racic Mix) ..... THELMA HOUSTON
Pilot Error ..... STEPHANIE MILLS
This Time I Know It's For Real ..... DONNA SUMMER
I Want Your Sex ..... GEORGE MICHAEL
Smalltown Boy ..... BRONSKI BEAT
Could It Be Magic ..... TAKE THAT
Take A Chance ..... ERASURE
Venus ..... BANANARAMA
Relax (NY Mix) ..... FRANKIE GOES TO HOLLYWOOD
The Only Way Is Up (Long Version) ..... YAZZ
..... & THE PLASTIC POPULATION
What Do I Have To Do ..... KYLIE MINOGUE
Everybody's Free (To Feel Good) ..... ROZALLA
I Love The Nightlife ..... ALICIA BRIDGES
Supermodel ..... RUPAUL
Girls Just Want To Have Fun ..... CYNDI LAUPER
Little Bird ..... ANNIE LENNOX
Losing My Mind ..... LIZA MINNELLI
Stand By Your Man ..... TAMMY WYNETTE

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R&B Hits Vol.1	Kiddie Karaoke Vol.1
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Feel Like Singin' ..... SANDY B.
Touch Me ..... SANDY DENNIS
Always There ..... INCOGNITO
In De Ghetto BAD YARD CLUB w/ CRYSTAL WATERS

There's no dispute that classic rock is still strongly in the forefront of today's rock scene. **"GOOD MORNING VIETNAM"** is a three-CD box set that captures many of the greatest songs of that generation. Most of the tracks are upbeat, energy driven classics that sound as good today as they did in the '60s and early '70s; many continue to be party favorites. Rock lives!

Somebody To Love ..... JEFFERSON AIRPLANE
California Dreamin' ..... MAMA'S & PAPA'S
One Toke Over The Line ..... BREWER & SHIPLEY
Magic Carpet Ride ..... STEPPENWOLF
It Don't Matter To Me ..... BREAD
Time Of The Season ..... ZOMBIES
American Woman ..... THE GUESS WHO
Aquarius / Let The Sunshine In ..... 5th DIMENSION
Happy Together ..... THE TURTLES
Summer In The City ..... LOVIN' SPOONFUL
The Letter ..... BOX TOPS
Green Tambourine ..... LEMON PIPERS
In The Year 2525 ..... ZAGER & EVANS
Tell It Like It Is ..... AARON NEVILLE
Drift Away ..... DOBIE GRAY
Time In A Bottle ..... JIM CROCE
Midnight Train To Georgia ..... GLADYS KNIGHT & THE PIPS
Man Of The World ..... FLEETWOOD MAC
Tin Soldier ..... SMALL FACES
Give Up Your Guns ..... THE BUOYS
White Rabbit ..... JEFFERSON AIRPLANE
Monday Monday ..... THE MAMAS & THE PAPAS
Friday On My Mind ..... THE EASYBEAT
Born To Be Wild ..... STEPPENWOLF
Let's Go To San Francisco .... THE FLOWERPOT MEN
She's Not There ..... ZOMBIES
Eve Of Destruction ..... BARRY MACGUIRE
Brother Louie ..... THE STORIES
Judy In Disguise . JOHN FRED & HIS PLAYBOY BAND
Spirit In The Sky ..... NORMAN GREENBAUM
Universal Soldier ..... DONOVAN
Without You ..... NILSSON
Bad Bad Leroy Brown ..... JIM CROCE
Make It With You ..... BREAD
Tossin' And Turnin' ..... THE IVY LEAGUES
I Fought The Law ..... BOBBY FULLER FOUR
Incense & Peppermints ..... STRAWBERRY ALARM CLOCK
Sunny Afternoon ..... THE KINKS
Sympathy ..... STEVE ROWLAND & FAMILY DOGG
Afterglow Of Your Love ..... SMALL FACES
Ball Of Confusion (That's What... The World Is Today) ..... THE TEMPTATIONS
Delta Lady ..... JOE COCKER
Lay Down .. EDWIN HAWKINS SINGERS w/ MELANIE
A Whiter Shade Of Pale ..... PROCOL HARUM
Flowers In The Rain ..... THE MOVE
Itchycoo Park ..... SMALL FACES
Daydream ..... LOVIN' SPOONFUL
(If Paradise Is) Half As Nice ..... AMEN CORNER
Out Of Time ..... CHRIS FARLOWE
Elenore ..... THE TURTLES
Louie Louie ..... THE KINGSMEN
Soldier Boy ..... THE SHIRELLES
Where Peaceful Waters Flow ..... GLADYS KNIGHT & THE PIPS
Peace Will Come ..... MELANIE
The Worst That Could Happen . BROOKLYN BRIDGE
If ..... BREAD

Hooked On A Feeling ..... B.J. THOMAS
Garden Party (Live) ..... RICKY NELSON
America Communicate With Me ..... RAY STEVENS
When I Die ..... MOTHERLODE

The huge success of Volume 1 continues on with **"ROCK ANTHEMS Vol. 2."** It features many more classic tracks to make the house rock. With a combination of soft rock and driving rock this second volume serves up 38 more great classics on two CDs. Here are the tracks:

Here I Go Again ..... WHITESNAKE
Bad Case Of Loving You ... (Doctor, Doctor) ..... ROBERT PALMER
Gimme All Your Lovin' ..... ZZ TOP
The Heat Is On ..... GLENN FREY
Every Rose Has Its Thorn ..... POISON
American Pie (Part 1) ..... DON MCLEAN
Walking In Memphis ..... MARC COHN
China In Your Hand ..... T'PAU
Saturday Night's Alright For Fighting ... ELTON JOHN
Life's Been Good ..... JOE WALSH
Cold As Ice ..... FOREIGNER
Everything About You ..... UGLY KID JOE
From Out Of Nowhere ..... FAITH NO MORE
Motorcycle Emptiness . MANIC STREET PREACHERS
Temple Of Love ..... SISTERS OF MERCY
Better Days ..... GUN
Caught By The Fuzz ..... SUPERGRASS
Girl You'll Be A Woman Soon ..... URGE OVERKILL
How Soon Is Now? ..... THE SMITHS
Heat Of The Moment ..... ASIA
Kayleigh ..... MARILLION
Keep On Loving You ..... REO SPEEDWAGON
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The Spirit Of Radio ..... RUSH
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Black Night ..... DEEP PURPLE
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Sweet Home Alabama ..... LYNYRD SKYNYRD
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20th Century Boy ..... T REX
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September ..... EARTH WIND & FIRE
Can You Feel The Force ..... THE REAL THING
Boogie Oogie Oogie ..... TASTE OF HONEY
Heaven Must Be Missing An Angel ..... TAVARES
Never Can Say Goodbye ..... GLORIA GAYNOR
I Haven't Stopped Dancing Yet ..... GONZALES
Come Back And Finish What You Started ..... GLADYS KNIGHT & THE PIPS
The Love I Lost ..... HAROLD MELVIN
The Soul City Walk ..... ARCHIE BELL & THE DRELLS
Saturday Night ..... T CONNECTION
Feel The Need In Me ..... THE DETROIT EMERALDS
She's A Winner... (Win Place Or Show) ..... THE INTRUDERS
Hold Back The Night ..... THE TRAMMPS
This Is It ..... MELBA MOORE
Right Back Where We Started From ..... MAXINE NIGHTINGALE
Ring My Bell ..... ANITA WARD
Car Wash ..... ROSE ROYCE
And The Beat Goes On ..... THE WHISPERS
Contact ..... EDWIN STARR
Ain't Gonna Bump No More... (With No Big Fat Woman) ..... JOE TEX
Shame, Shame, Shame ..... SHIRLEY & COMPANY
Shake Your Body ..... THE JACKSONS
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Spanish Hustle ..... THE FATBACK BAND
The Groove Line ..... HEATWAVE
Lady Marmalade ..... LABELLE
Love Really Hurts Without You ..... BILLY OCEAN
I'm Doin' Fine Now ..... NEW YORK CITY
Do What You Wanna Do ..... T CONNECTION
Funkin' For Jamaica ..... TOM BROWNE
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MUSIC NEWS

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Right In The Night ..... JAM & SPOON
Baby Baby ..... CORONA
Scatman ..... SCATMAN JOHN
Total Eclipse Of The Heart ..... NICKI FRENCH
U Sure Do ..... STRIKE
Tell Me When ..... HUMAN LEAGUE
Wake Up Boo ..... THE BOO RADLEYS
Some Might Say ..... OASIS
Waking Up ..... ELASTICA
Fools Gold '95 ..... STONE ROSES
In Beetweener ..... SLEEPER
Guaglione ..... PEREZ PRADO
Reach Up ..... PERFECTO ALLSTARZ
Open Your Heart ..... M PEOPLE
Love City Groove ..... LOVE CITY GROOVE
I've Got A Little Something MN8
Two Can Play That Game ..... BOBBY BROWN
Dreamer ..... LIVIN' JOY
Don't Stop ..... THE OUTHERE BROTHERS
Here Comes The Hotstepper ..... INI KAMOZE
It's In His Kiss (The Shoop Shoop Song) ... KIKITUP
Let's Get It On ..... SHABBA RANKS
Run Away ..... REAL McCOY
Set You Free ..... N-TRANCE
Bump 'N' Grind ..... R. KELLY
Cotton Eye Joe ..... REDNEX
Hands Up! Hands Up! ..... ZIG & ZAG
Surrender Your Love ..... NIGHTCRAWLERS
Not Over Yet ..... GRACE
Always Something There...
To Remind Me ..... TIN TIN OUT w/ ESPIRITU
The First The Last Eternity (Till The End) ..... SNAP
Any Time You Need A Friend .....
..... NEW JERSEY GOSPEL CHOIR
Freedom ..... MICHELLE GAYLE
Your Loving Arms ..... BILLY RAY MARTIN
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Most compilations in Music News are chosen because they include mostly proven hit tracks by superstars or yet-to-be's from the U.S. or abroad. They are compiled by leading experts in their fields from around the world. Many of the CDs featured here do not include record labels because they are imports or are not widely distributed. For information on where you can buy these titles or for a free catalog of new releases call AVC Sebastian — music distributors specializing in various artist CDs for DJs at (973) 731-5290.

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"The year 1986 marked the launching of *Billboard's* Hot Latin Tracks chart, which provided Latin music with unprecedented exposure in the U.S.," comments Jose Garcia, West Coast radio promotions manager for PolyGram Latino. "...the '80s signified a time of excitement and energy, which is reflected in the upbeat tempos on this compilation."

Included on both volumes are many of the artists responsible for bringing Latin music into the mainstream. *Billboard Hot Latin Hits, The '80s, Vols. 1 & 2,* feature 10 tracks per CD or cassette and are available at retail at a suggested list price of $9.98 / $6.98 each, respectively. The collections are also available through RhinoDirect at (800) 432-0020.

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80s Retro is Still King

Wondering what music to play this summer? Here's something every audience still responds to.

BY DAVID KREINER

Summer playlists naturally include more island and beach music in the nightly music mix, but that's not all. A not-so-new but still popular addition to many playlists should be 1980s' retro music (1980-1989). The popularity of retro is overwhelming. Mobiles who play 9- to 18-year high school reunions know first hand how huge this style remains. And now it is catching on at clubs, which are programming entire nights of just 1980s' retro music.

Retro appeals to a much larger age audience (21-40) than most genres and has a very strong female demographic (vital for clubs), but is not limited to one geographic area. As the younger crowd is just discovering retro, the thirty- and forty-somethings are experiencing some major nostalgia, and so goes the never-ending cycle that explains this style's longevity.

MIXING IT UP

A night of retro programming includes many different musical styles from that era, such as: freestyle, bass, funk, electro-funk, top 40 dance, R&B, rap, old school, and alternative rock. It was a decade that started with the demise of disco. In the early 1980s' we experienced punk rock and new wave. In the mid '80s, funk and dance made the scene. As we closed in on the end of an incredible decade, along came alternative rock.

You have thousands of songs to choose from that include such diverse groups as:

80'S RETRO PLAYLIST

1. RTF	Oh Sheila
2. Vanity 6	Nasty Girls
3. Go Gos	all hits
4. Human League	Fascination, Don't You Want Me
5. Eddy Grant	Electric Avenue
6. Thomas Dolby	She Blinded Me With Science
7. Cameo	Word Up
8. Zapp	More Bounce
9. Prince	I Wanna Be Your Lover, DMSR, 1999, etc.
10. Run DMC	Walk This Way
11. Cover Girls	Show Me
12. Egyptian Lover	Egypt Egypt, Your So Fine, Freakaholic
13. Eurythmics	Sweet Dreams
14. Blondie	Heart Of Glass
15. Madonna	Lucky Star, Borderline, Everybody, etc.

PICK THE HITS

There are dozens of cool multiple-artist CD compilations that have killer track listings, which will make programming these nights even easier. Here's a short list to get you started.

- Richard Blade's "Flashback" series volumes 1-6
- "Hit That Perfect Beat" volumes 1-2 on Oglio Records
- "Just Can't get Enough" volumes 1-15 on Rhino
- "Living in Oblivion" volumes 1-6
- "Sedated" in the '80s volumes 1-4 on Capitol
- "Awesome '80s," "Retro '80s," and "Everything '80s" from Razor & Tie

The Gap Band, Pet Shop Boys, Egyptian Lover, Oingo Boingo, Trinere, B-52s, Madonna, Billy Idol, Michael Jackson, ZZ Top, Cover Girls, Go Gos, and hundreds more.

Doc Gonzalez, entertainment director for Graham Brothers Nightclubs says, "I see this trend growing larger and larger on a national level. In the last year I've seen huge growth and response in this area of programming. We operate seven Bellbottoms locations nationwide that play nothing but 1980s' retro all night, all week long. Adding retro videos brings even more excitement to our concept. We are committed to adding over 10 new clubs that will definitely have the Bellbottoms' concept in each of our multi-venue operations, in addition to our existing Bellbottoms locations. All ages can enjoy this style of music and they can be taken on an emotional roller coaster. The best thing about playing retro is the huge level of versatility it offers the programmer. You have 18 years of monster hits to play. The key element is having fun!"

I couldn't have said it better myself!

David Kreiner is the owner of The Source DJ Music Supply and Southern California Music Service, a nightclub consulting service. The Source is a full service music supplier of remixes, DJ-only CD compilations, and 12" singles. Call (800) 775-3472 for a free flyer, e-mail: scmsrecord@aol or online at www.thesourceformusic.com.

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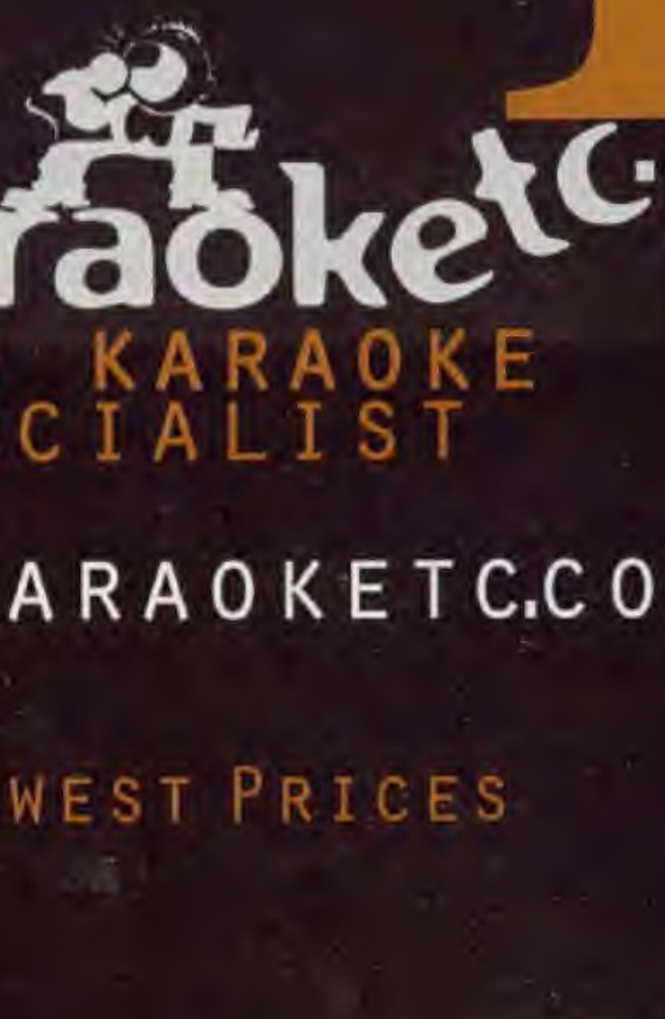

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The Basics of Sing-along

Part 2

In the last issue, we took a quick course in the basics of hosting karaoke. However, there's more to karaoke than the space the editors at *MB* allow me at any one time, so this issue's article is a continuation.

OK, we've already covered vital aspects of karaoke, including: knowing your audience, establishing a routine, getting the audience warmed up, choosing the right music, and how to keep the energy level up. What else it there? Plenty.

SONG BOOKS

To start with, it's important to have professional-looking song books. These books should be categorized by artist and title. Most often the guests will not remember song titles, but they usually do remember the artists. Sometimes it's reversed. Either way, if you have the books organized by artist *and* title, anyone will be able to find a song easily.

Naturally, your song books should look good. If you work at a club, your song books will probably be trashed beyond sticky and groady. My solution is to have two sets. One set for private gigs and one set for clubs. This way you always have one set of clean books ready to go at a moment's notice.

Your song books should be printed with at least a laser-quality printer and should have your business name, logo and telephone number on the front. If you really want to extend the life of your books, have them plastic-coated so you can wipe them clean. This also prevents tearing.

WIRELESS MICROPHONES

You must have a system with at least three microphones. Wireless mics are a basic tool that encourages audience participation beyond the DJ/KJ booth. They are the number one tool for an interactive karaoke show.

By having at least three mics, you are covered for any scenario. You are never left without a mic. If one breaks, there's no need to panic. And if two people want to sing a duet you can accommodate them.

Wireless mics also provide a way to give the shy, seated types a chance to perform without being on stage. It's only a matter of time before these shy first-timers become regular stage hounds. Part of your job as a KJ is breaking them in.

How do you justify to your clients the higher fee charged for karaoke parties verses standard DJ gigs? Just give them the facts:

- It's an additional service; naturally it costs more.
- It requires additional, costly equipment.
- It takes more work. You are required to be three people: DJ, KJ and MC.
- To perform effectively, you may need to contract or employ additional talent.
- Karacke is more than a service; it's a performance and requires more from you.

BY ROBERT TAYLOR

SOUND AND MIXING

Your guests obviously want to sound their best. Whether they're good or not, you can help them sound better. Spending an extra minute to adjust your system and the music makes everyone look and sound good, including you. This will help make your performers comfortable enough to concentrate on more important aspects of their performance and vocal styling. If you don't take the time to adjust your system, your good singers may not be so inclined to sing later, when the additional energy is needed.

GOOD ASSISTANT

Part of the "equipment" you need for a great karaoke party is a good assistant. It is a definite bonus to have someone to help with various chores, like looking up songs people request. Oftentimes at a private gig, you, as the KJ\DJ, do not have time to be an entertainer *and* a librarian. (At a nightclub the guests already know to look up their numbers and song selections.) Being a librarian at a private gig handicaps your ability to entertain. Your time and talent is best spent on effective timing, presentation, entertaining, announcements and introductions. As a professional KJ, you must create the karaoke fun zone that your clients expect.

TO SING OR NOT TO SING?

Your successful demonstration positively reinforces the audience's desire to participate. The old adage that you'll scare people away with your good voice is a fallacy. What if your group needs a little help getting the song back on track when they're miles off? Believe me, they'll welcome guidance. It's not much fun for you or the audience to have a lot of three- to four-minute bombs during a show.

If hosting karaoke, you don't have to be a fantastic singer but, you should be able to carry a tune. If you can't sing at all, hire an entertainer or assistant who can. Or take some voice lessons. If you explain to people you are a singer in training, it might spur other vocally-challenged souls to take a chance with the mic.

Karaoke is about giving everyone who wants to be able to sing like Celine Dion or Harry Connick Jr. a chance to have the time of their life. As a KJ, it's your responsibility to give everyone that chance and to make it an awesome experience. If you incorporate all the basic pointers I've provided you with, your DJ/KJ company will transform into a full-service entertainment company in no time.

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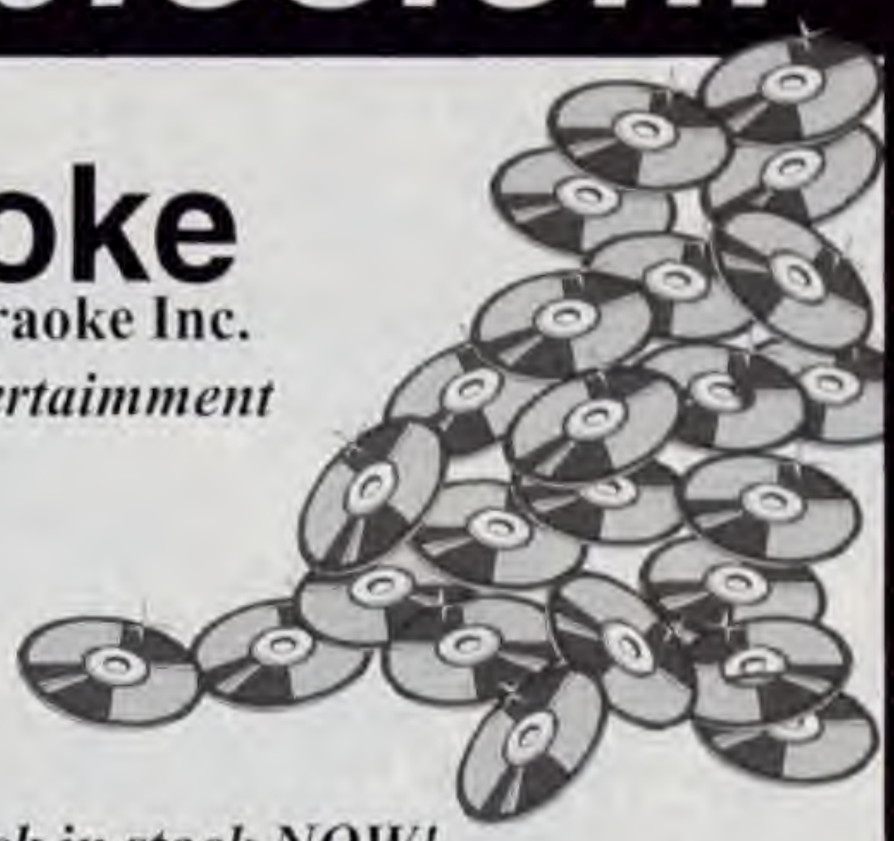

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DMA Top 50 Dance Chart

Courtesy of Dance Music Authority
708-614-8417

1. MADONNA	Frozen (Remixes)	Warner Bros.	124 / 133
2. JANET JACKSON	I Get Lonely (Remixes)	Virgin	127
3. HANNAH JONES	You Only Have To Say You Love Me ..	Ariola	127
4. BYRON STINGLY	You Make Me Feel	Nervous	128
5. N-SYNC	I Want You Back	RCA	129
6. LISA STANSFIELD	I'm Leavin'	Arista	127
7. MARIAH CAREY	My All (Remixes)	Columbia	126
8. DEJA VU	My Heart Will Go On	Interhit	132
9. ARETHA FRANKLIN	A Rose Is Still A Rose (Remixes)	Arista	126
10. NATALIE BROWN	Torn	Interhit	128
11. WAYNE G	Twisted	ffrr	126
12. FIRE ISLAND f/ LOLEATA HOLLOWAY	Shout To The Top	V2	129
13. TOWA TEI	Happy	Elektra	168 / 117 / 93
14. DARIO G	Sunchyme	Reprise	126
15. JIMMY JAMES	Who Wants To Be Your Lover	Interhit	136
16. RAZOR N' GUIDO	Do It Again	Groovilicious	129
17. ULTRA NATE	Found A Cure	Strictly Rhythm	126
18. MARTHA WASH & RUPAUL	It's Raining Men...The Sequal	Logic	134
19. BIG MUFF	My Funny Valentine	Snapt	122
20. BILLIE MYERS	Kiss The Rain	Universal	127
21. LEANN RIMES	How Do I Live (Dance Mix)	Curb	122
22. BT	Remember	Reprise	128
23. RALPHI ROSARIO f/ DONNA BLAKELY	Take Me Up	UC Music	127
24. DAFT PUNK	Revolution 909	Virgin	121
25. ROBIN S.	Midnight	Atlantic	125
26. PURE SUGAR	Hands To Heaven	Geffen	127
27. WINK	6th Sense	Ovum	124
28. OLIVE	Outlaw	RCA	135
29. MADONNA	Ray Of Light	Maverick	130
30. AQUA	Dr. Jones (Remixes)	MCA	139
31. WAMDUE	Where Do We Go	Strictly Rhythm	129
32. SANDY B	Ain't No Need To Hide	Champion	123
33. BROOKLYN BOUNCE	The Real Bass	Edel	136
34. DUKE	So In Love With You	4 Play	129
35. SASH	Stay	Ultra / ffrr	129
36. HANS	Meet Her At The Love Parade	Twisted	128
37. DA MOB f/ JOCELYN BROWN	Fun (Remix)	Subliminal	125
38. DAZE	Superhero	Columbia	134
39. HYPERTROPHY	Beautiful Day	Tommy Boy Silver	129
40. BRIAN McKNIGHT	Anytime	Mercury	138 / 129
41. KAMASUTRA	Happiness	Epic	125
42. THUNDERPUSS 2000 f/ THEA AUSTIN	I Just Want To Be Your Everything	Priority	127
43. KNIGHT BREED	Your Love Is Taking Over	Deeper	129
44. MARINA	Dream Lover	MRK	131
45. INDIGO	Perfect Day	Euphoric / UK	132
46. ALLURE	All Cried Out (Remix)	Crave	128
47. USURA	Open Your Mind (Remix)	Interhit	128
48. LA BOUCHE	You Won't Forget Me	RCA	135
49. STAXX	Temptation	Champion	129
50. TODD TERRY f/ SHANNON	It's Over Love	Logic	134

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Wedding Emergency!

BY MARK ASHE, MARK'S ROLLING DANCE REVUE

After 19 years and 15,000 parties, my company has played everything from small, casual events to galas for celebrities and dignitaries (including President Clinton). If there's one thing that keeps me enthusiastic and excited about performing, it's the people. There's nothing that tops working with a client who needs me to help pull off some wild and spectacular idea. One such person was "Bob," a groom-to-be who hired me for a wedding reception.

When I first spoke with Bob, I almost thought it was a put-on. He needed a DJ for his wedding that was less than two weeks away. While it's not unusual for a bride and groom to choose their DJ at the last minute, this scenario was a first for me: His fiancée knew nothing about the wedding!

First he explained how he was going to get her to the wedding/reception location without her knowing she was on her way to her own wedding. Virtually everyone in his family, the bride's family, and their co-workers was in on the surprise.

When Bob and I met at my office a couple of days later, he laid out his plan for the "surprise" wedding. He explained that he and his fiancée had been engaged for several months, but continually ran into conflicts setting a date. He figured if it was to happen, it was up to him to make it so.

First he explained how he was going to get her to the wedding/reception location without her knowing she was on her way to her own wedding. Virtually everyone in his family, the bride's family, and their co-workers was in on the surprise.

His fiancée, Bob relayed to me, is an EMT (emergency medical technician) in Holyoke, Mass. Two hours prior to the wedding, on a Thursday morning, her station would receive an emergency phone call from the Log Cabin Banquet and Meeting House in Holyoke. Bob predicted that, as she and her co-workers rushed to the scene, she'd be expecting and preparing to administer lifesaving measures to a fellow human being. When she arrived, however, she would be met by Bob, their families, a few friends and a hairdresser. Bob had even arranged for a gown the bride had previously been fitted for to be altered and waiting on site.

When I arrived, moments after the bride, there were two ambulances parked in front of the Log Cabin with their motors running. I could hardly believe he had pulled it off. When I walked in, there were tears of joy and laughter. The bride had been caught totally off guard. She was even more thrilled that her brother had traveled cross-country for the morning ceremony. The reception, though small and personal, was for me one of the most memorable. Thank God for people like Bob who add a dose of serendipity and the unexpected to our profession.

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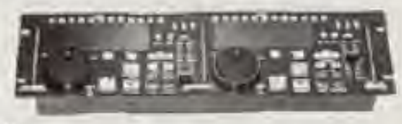

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